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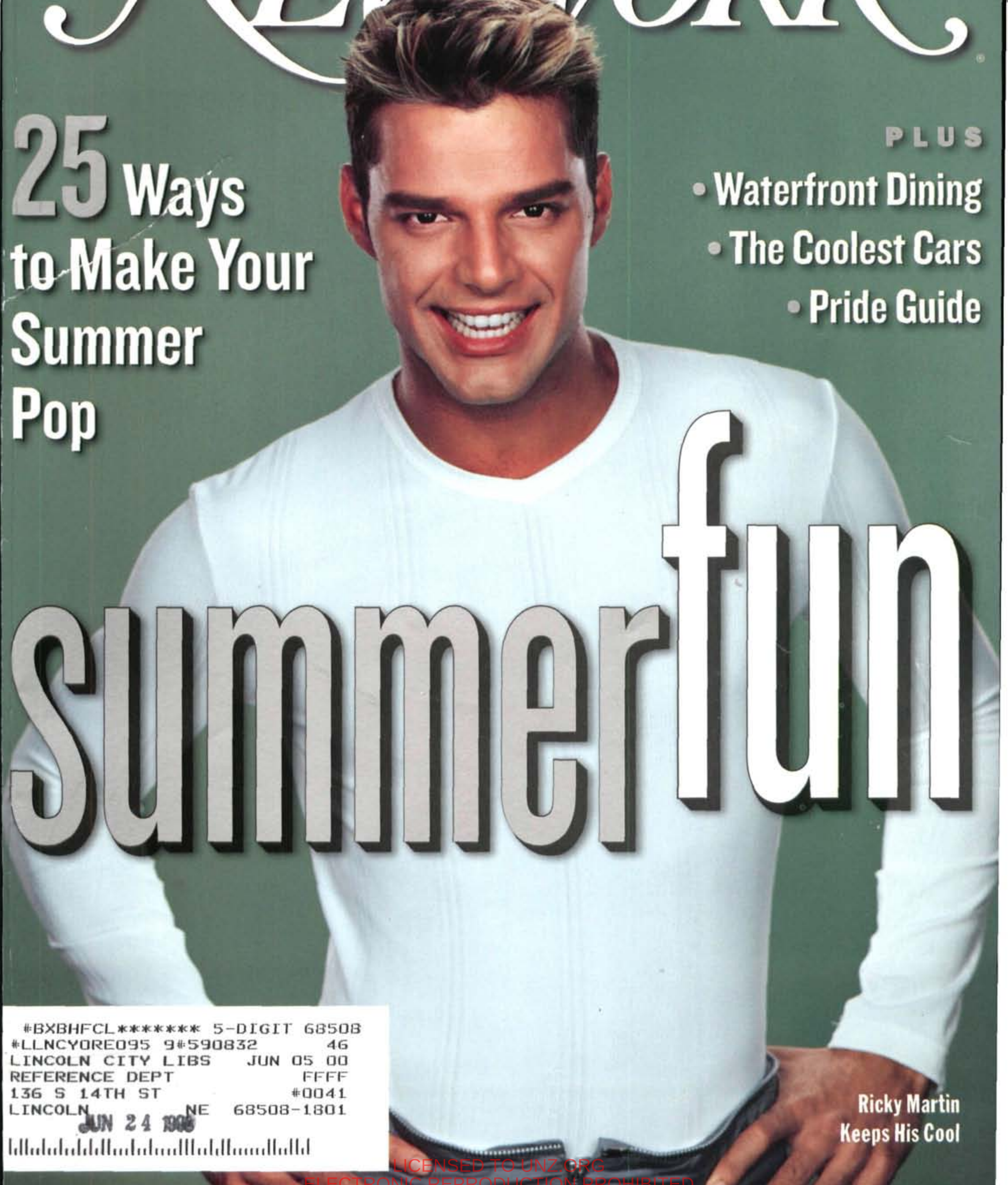

25 Ways to Make Your Summer Pop

PLUS
- Waterfront Dining
- The Coolest Cars
- Pride Guide

summer fun

Ricky Martin Keeps His Cool

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Live at 2 Locations at: 9:00pm On Sunday, JULY 4th, 1999

The World's Largest Store salutes the nation's birthday by simultaneously setting off not one, but two eye-popping, jaw-dropping, must-be-seen-to-be-believed pyrotechnic displays! We'll have 3 barges midtown on the East River, and 3 more downtown, south of the Brooklyn bridge.

A Millennium BLAST!

Since it's the last 4th of July celebration of the twentieth century, we're going out with a bang...literally! With double the firepower, double the "kabooms" and double the fun, you'll thrill to a dynamite display and a "grand finale" that'll give you shivers in the heat of summer!

The skies are alive with the sound of music!

The fireworks and visual effects of the two shows will be choreographed to a musical soundtrack created by Macy's, and broadcast by **Jammin 105**. The shells are synchronized to the music by computer to insure split-second timing according to the design of the show.

We'll be lighting up WB11/ WPIX-TV too!

Can't join us in person? Catch all the action on television. Macy's 4th of July Fireworks 1999™ will be shown in its entirety on WB11/WPIX-TV at 9PM in the tri-state area (and syndicated nationally by Tribune Entertainment). In addition to the awesome fireworks display, you'll be treated to performances* by one of today's hottest pop groups, **98°**, cast members of Broadway's Footloose and It Ain't Nothin' But The Blues, plus special appearances by **Ray Romano** of Everybody Loves Raymond, **Mike Piazza** of The New York Mets, **Bernadette Peters**, star of Broadway's Annie Get Your Gun, **Brian Dennehy**, star of Broadway's Death of a Salesman, and New York City Mayor **Rudy Giuliani**.

*Subject to change.

Welcome to Boom-town!

Public Viewing - Midtown Show: Manhattan: FDR Drive (closed for viewing) 7PM-10pm from 14th to 42nd Streets; Pedestrian access to FDR Drive at 23rd, 38th and 41st Streets only. **Brooklyn/Queens:** Any point in Brooklyn or Queens with a clear view of the East River between Manhattan's 23rd and 42nd Streets.

Public Viewing - Downtown Show: Manhattan: FDR Drive in designated areas south of the Brooklyn Bridge. **Brooklyn:** between Joralemon Street and Cranberry Street where there is a clear view of the sky above the East River; the Brooklyn Heights Promenade and the Empire Fulton Ferry State Park; Furman Street from Atlantic Avenue to Cadman Plaza West.

Use public transportation and purchase round-trip fare in advance (MetroCard™ or tokens.) July 4th transfers between busses and subways are in effect. **For the best route, call the MTA Transit Hotline 24 hours a day: (718)330-1234.**

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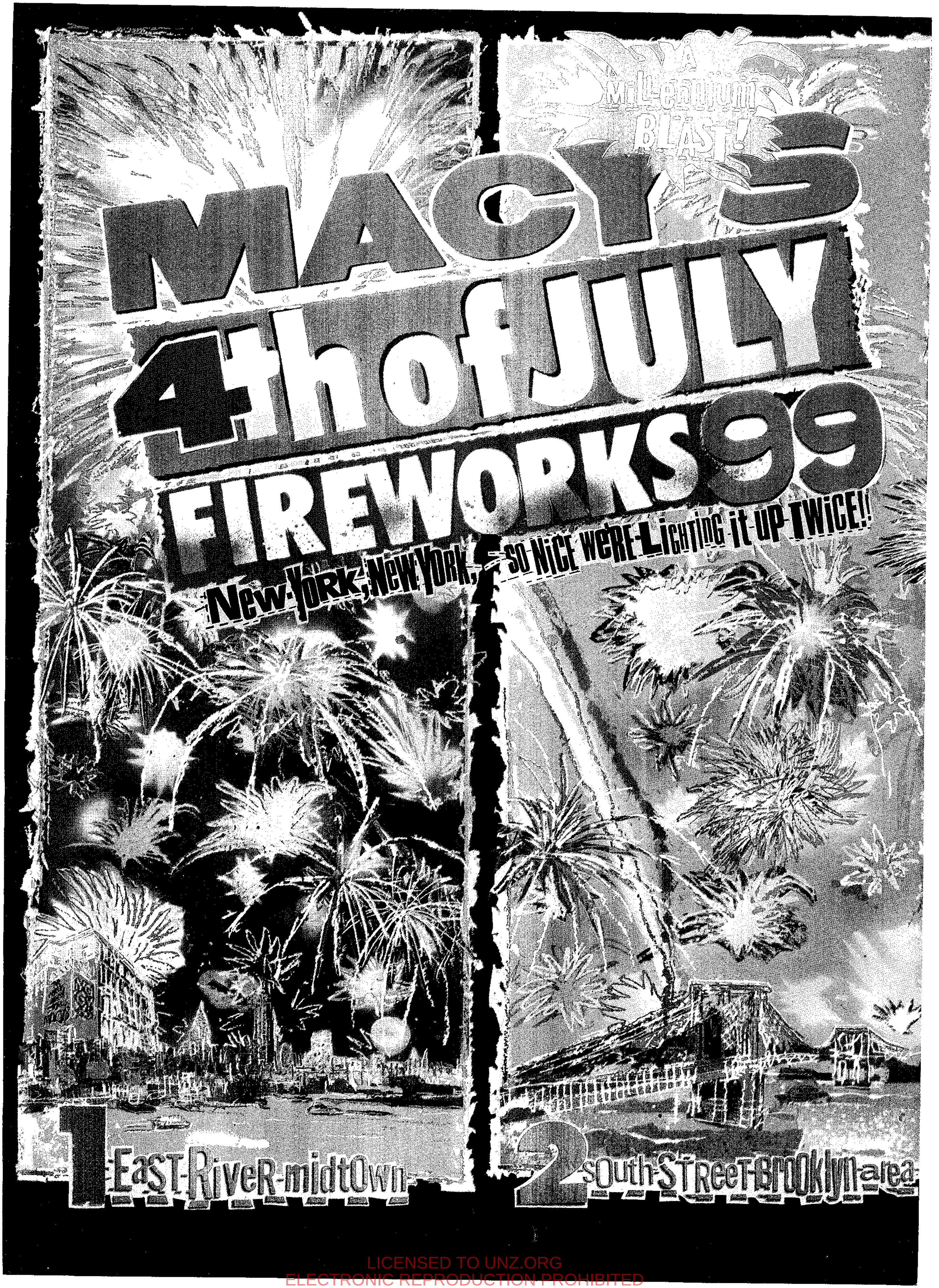
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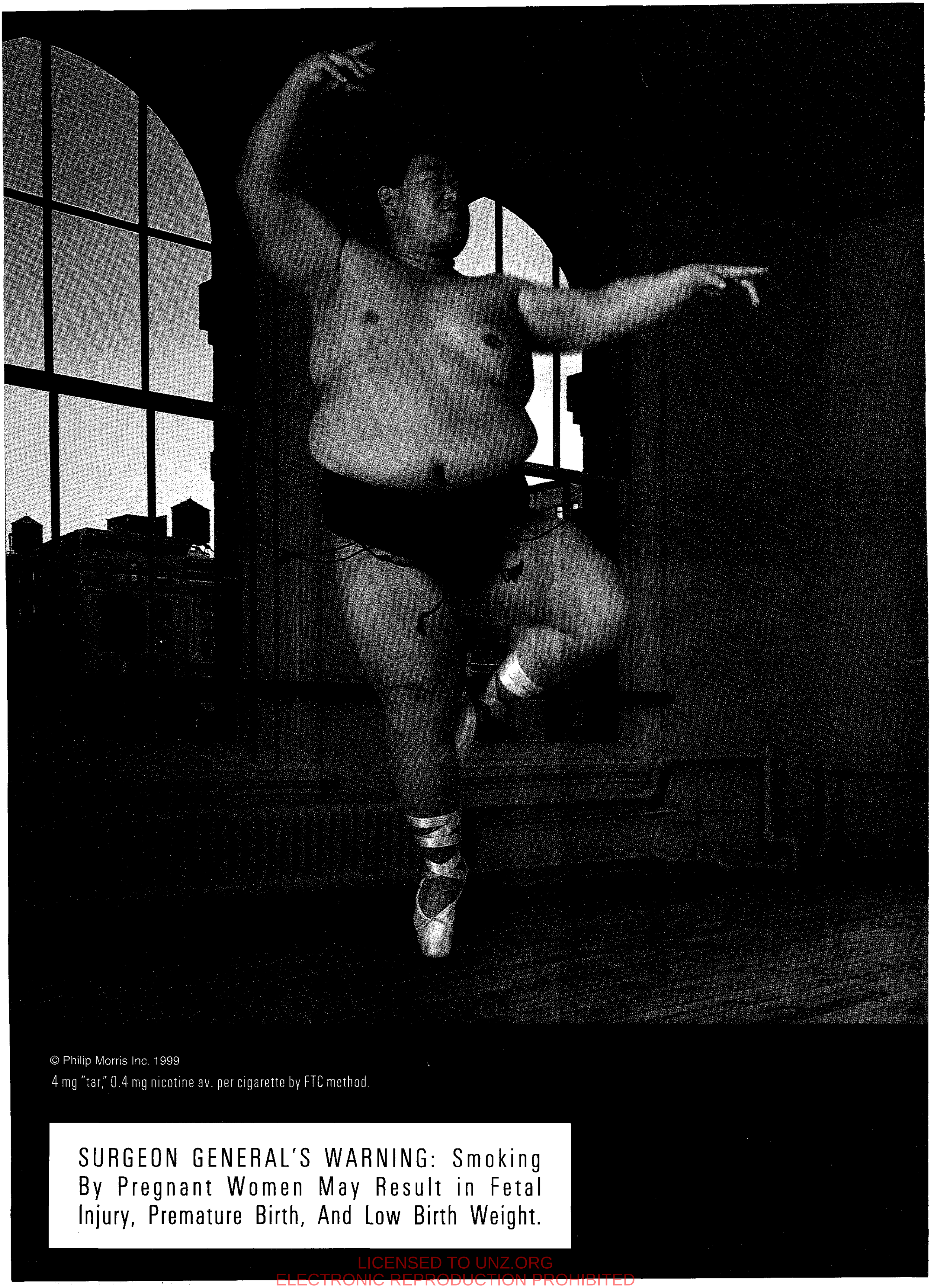

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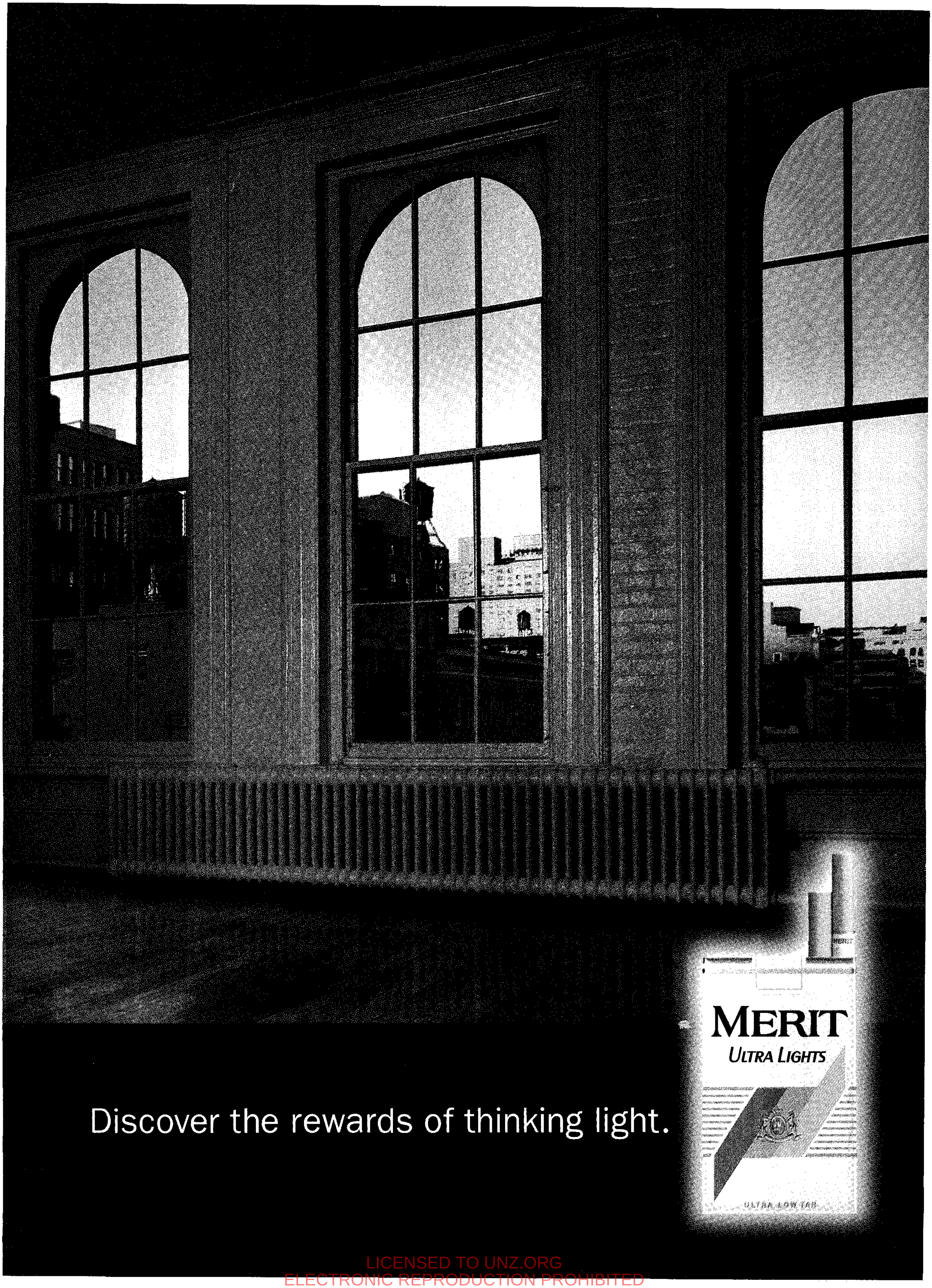
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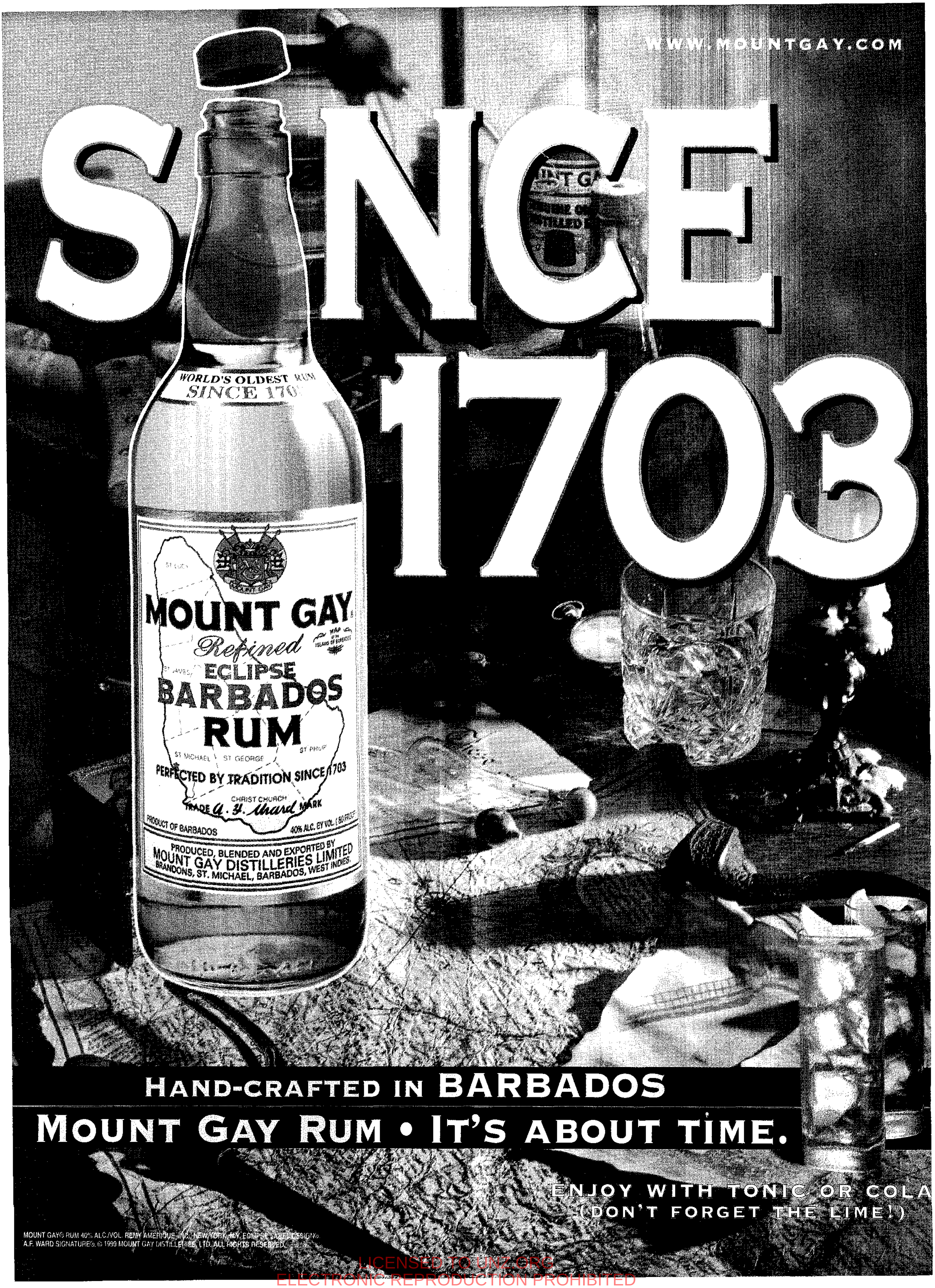
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Photographs: from left to right, Dana Gallagher; Scott Jones (2).

summer fun

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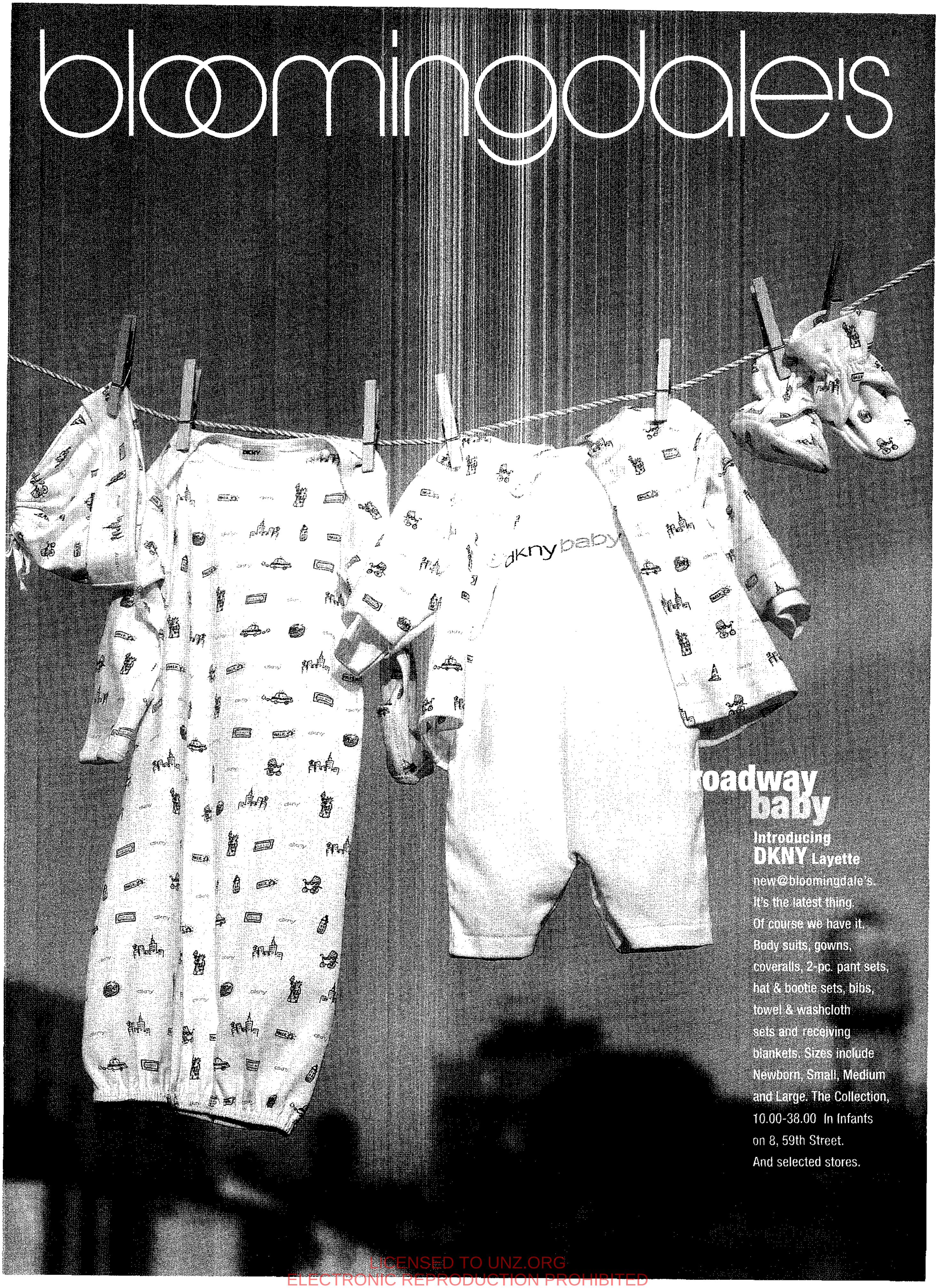

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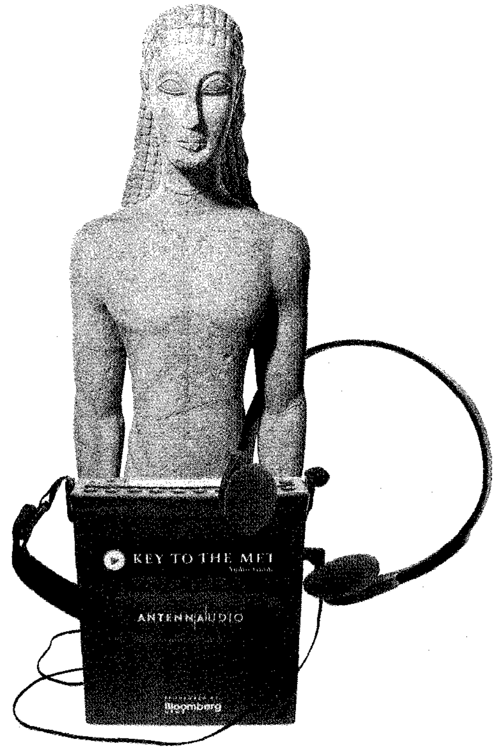

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Statue of a kouros (youth), detail, Greek, Attic, ca. 590–580 B.C., Fletcher Fund, 1932

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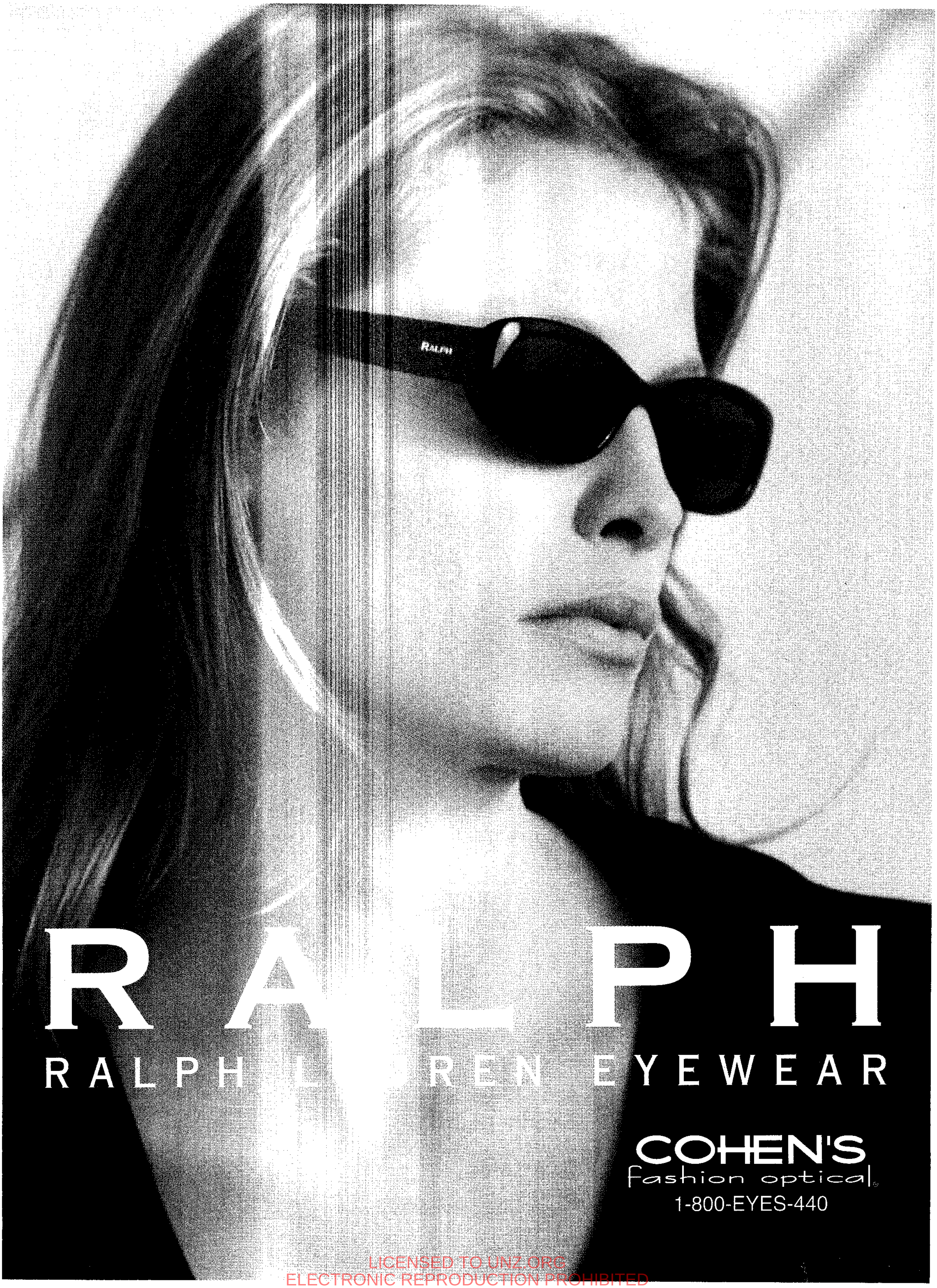
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Early Election

I WAS INTRIGUED BY MICHAEL WOLFF'S "It's the [?], Stupid!" ["Media," June 14]. I can't help but agree with him as to the stealth quality of the Bush approach and the continuing revised strategy of the Gore campaign. There do not appear to be any overriding issues that bring out the passions of the electorate, but that may be the key to the tenor of this campaign. I believe Hillary Clinton's candidacy in New York will energize public interest and stimulate the national media. There will be more coverage as the election gets closer, and the issues will surface soon enough—perhaps this respite will bring new ideas to the fore. There will be a prime-time campaign; it's just that the candidates will be more low-key, since the country seems to be in a peaceful and prosperous position—an incumbent party's dream.

Steven A. Ludsin
EAST HAMPTON, N.Y.

No Fun

STOP THE MADNESS! WHAT ARE GIULIANI, Safir, et al., trying to transmogrify this city into ["Gotham: Night Clubbed," by Ethan Brown, May 24]? Okay, so they've given over 42nd Street to the gods of commerce and suburbanites with kids. But New York nightlife? This is unsupportable! Club life is essential to the allure of this city. Clubs are a source of inspiration for the youthful and creative spirits of this town and its visitors, places to both work up and let off steam. They're as much a part of the cultural fabric here as museums and theaters. People who have no tolerance for noise should not move to neighborhoods where they feel they will be forced to deal with it. (Hear that, Kathryn Freed and like-minded constituents?) New Jersey is but a tunnel away. Oh, well, this is what happens when stodgy middle-aged men are in

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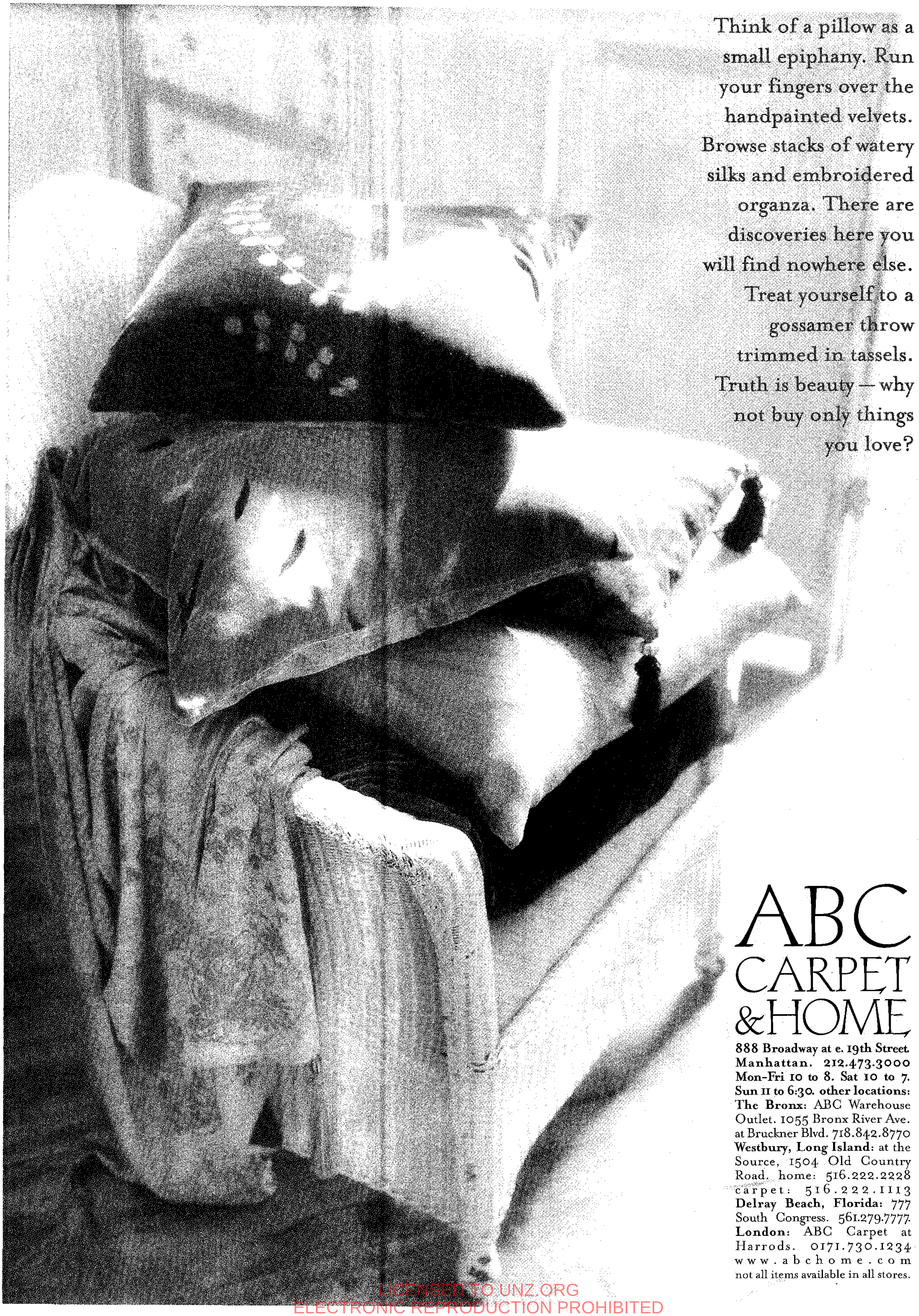

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control. And believe me, I am no kid myself.

Maura Nolan
MANHATTAN

I HAVE TO AGREE EMPHATICALLY THAT New York is "now one of the most boring places on Earth." We used to live in the city that never sleeps, but now you can have more fun dreaming about the past than you can actually roaming the city. Instead of finding all the hardened criminals (those big, bad jaywalkers included), they decide to pounce on people having a good time. New York's reputation as a happening place is based on the fact that there is a slight edge to it. Hey, Rudy, I think you've sanded down that edge enough. What's next? Getting the Girl Scouts for selling cookies on the street without a permit? You took the sex out of the city—at least leave us the music.

Adam Reda
STATEN ISLAND

Good Advice?

CANDACE BUSHNELL TEACHING A COURSE on "How to Meet, Mate & Marry in New York" ["Gotham: Sex Education 101," by Boris Kachka, May 31] is like Jocelyne Wildenstein teaching "Natural Beauty in Five Easy Steps."

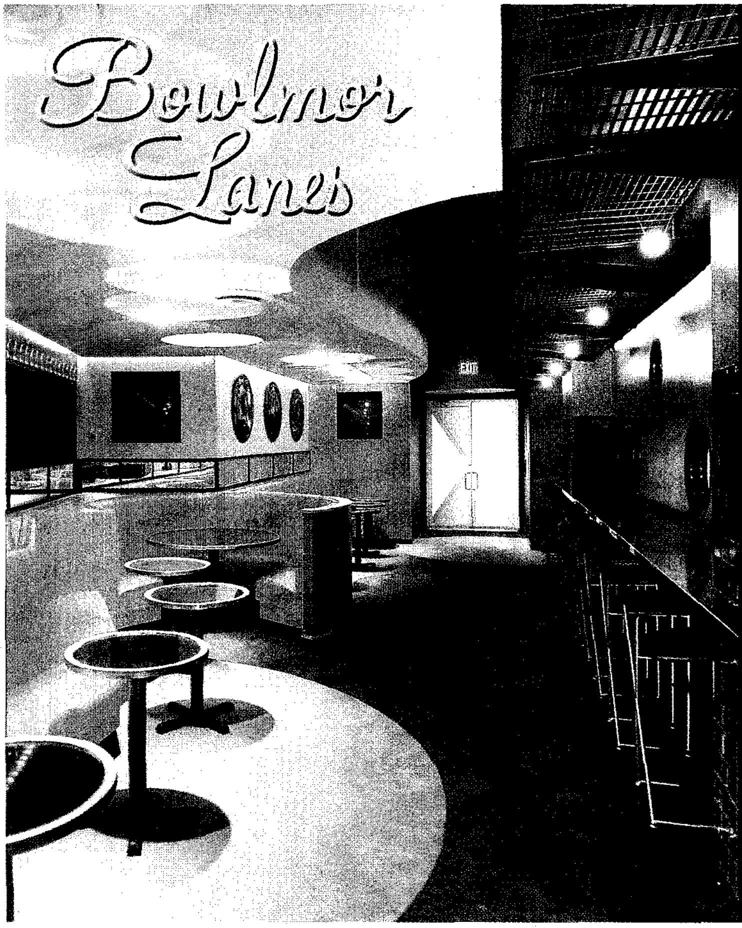
Kevon Storie
HUNTINGTON, N.Y.

Music Men

STEVE RIFKIND AND RUSSELL SIMMONS sure are smart picking on the inner-city kid ["Living Out Loud," by Zev Borow, May 24, and "The Mix Master," by Nancy Jo Sales, May 10]. But in doing so, it seems, they've also targeted one of the least financially secure demographics. Inner-city youths, who are only credit-card-rich, are victimized by the tantalizing product marketing of savvy moguls like Rifkind and Simmons. Those two live large while the same kids who could set money aside for college are encouraged to put what little they have into useless status crap like Phat Farm jackets and Hilfiger sailing gear. Rifkind and Simmons, with all their contributions to hip-hop, should also be credited with screwing up the priorities of kids who need all the help they can get just to have a fighting chance in this society.

Eric Marin
THE BRONX

YOU'RE NOT KIDDING HIP-HOP HAS ENtered the mainstream. I'm a 37-year-old married Wasp from the suburbs, and I'm down with Everlast, the Beastie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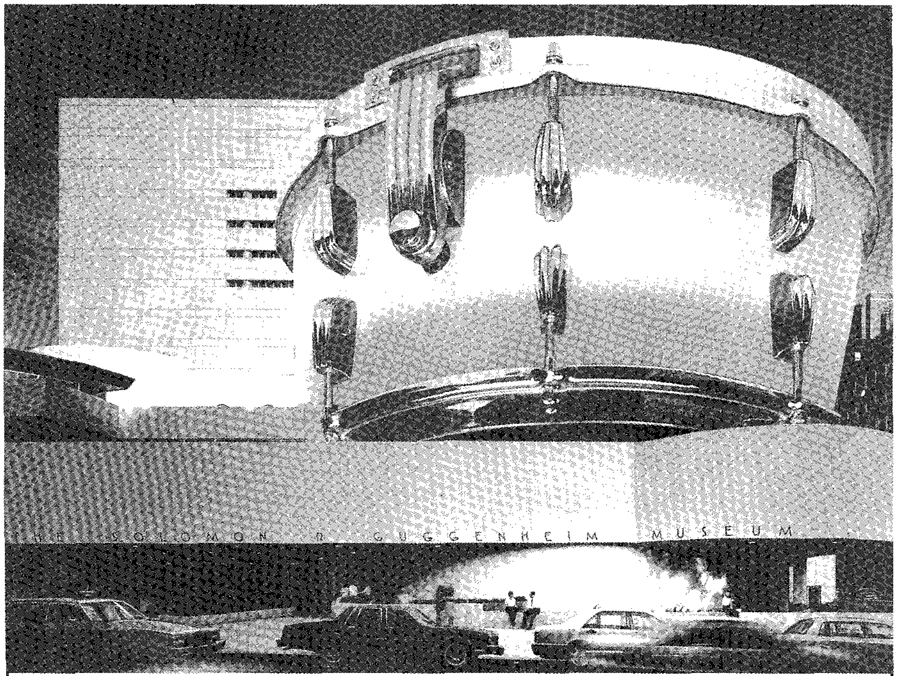

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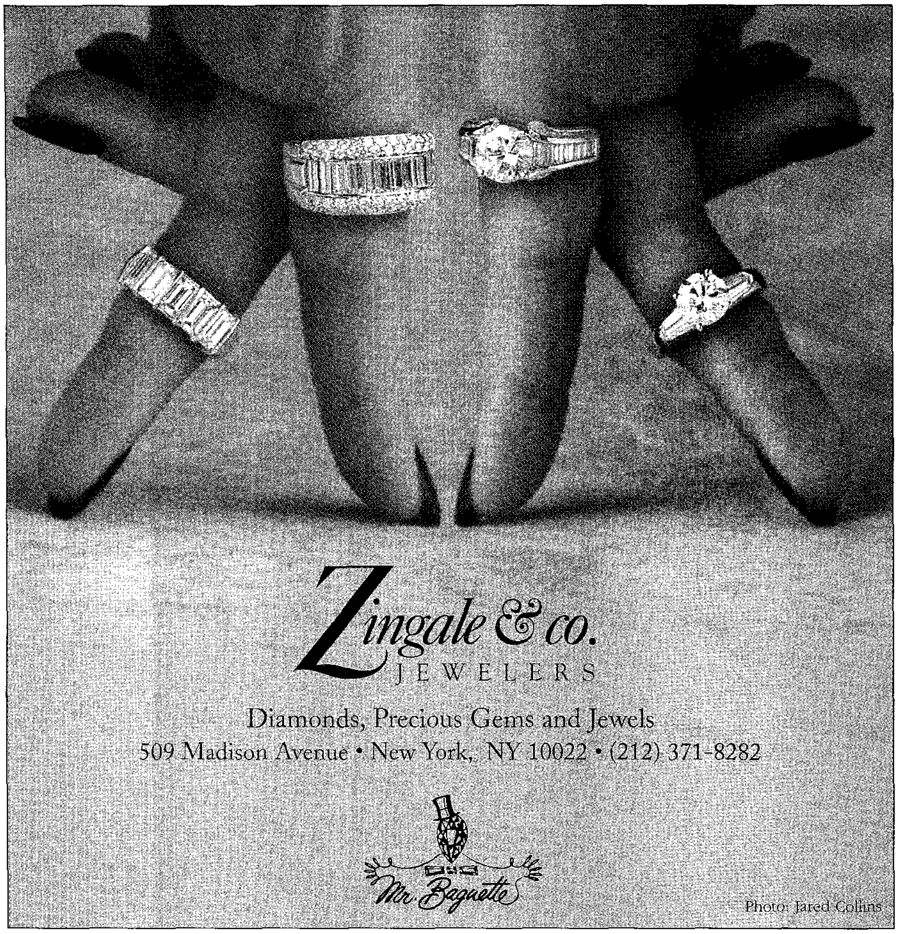

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Boys, the Fugees, and Lauryn Hill, and I'm learning to appreciate other hip-hop artists every day. While I listen regularly with my 4½-year-old daughter—we love the beat—I also take her to symphony concerts, because I want her to enjoy all types of music.

Laura V. Luce
LAKE FOREST, ILL.

Glorious Food

YOU MISSED ONE OF DOWNTOWN'S BEST-kept secrets: the lower hall of the Church of St. Andrew's at 20 Cardinal Hayes Place ["Gotham: A Pew for Two," by Christina Valhouli, June 7]. It is a stone's throw from the courts and Police Plaza, right next door to the Municipal Building. Many civil servants and attorneys know that on most Tuesdays, Wednesdays, and Thursdays, the church offers the most delicious and reasonably priced homemade lunches in the area, plus the opportunity and space in which to collect one's thoughts. The downstairs is open right after the 11:30 A.M. Mass, and service continues until the food runs out or 2 P.M., whichever comes first.

Patricia A. Sullivan
MANHATTAN

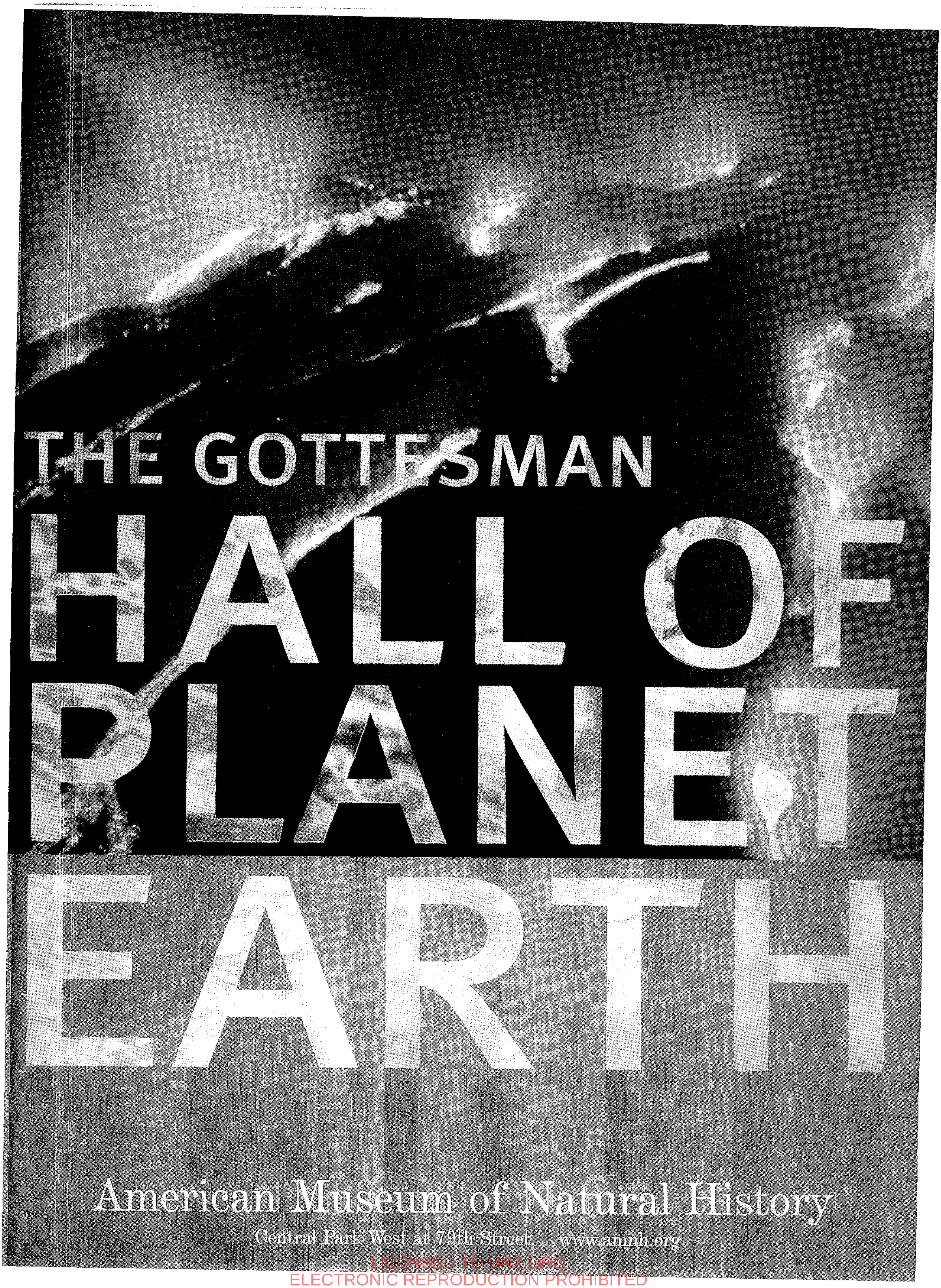
In the Dome

"WAKE US WHEN IT'S OVER" [BY BETH Landman Keil and Maura Egan, May 31] included several mistakes regarding the Millennium Dome in Greenwich, England. The company planning the Dome is the New Millennium Experience Company (NMEC), not the Millennium Commission. The Millennium Commission is providing a grant from Britain's National Lottery. The government funded the Dome's construction through lottery money, corporate sponsorship, and expected visitor income. Public transportation is, in fact, the only way for patrons to get to the Dome. The Dome has no parking lots but will be accessible from its own specially-built tube station and ferry port on the Thames. Ticket sales have not been disappointing, considering tickets don't go on sale until September.

Marisha Chinsky
UNION, N.J.

Corrections A credit for last week's "Decorating for Dummies" was inadvertently omitted. The illustration on page 45 was done by John Pirman.

In addition, the price of the Shed-Rain golf umbrella featured in "Best Bets" on June 14 was incorrect. The umbrella costs $40. ■



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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

TINA'S *TALK* GOES HUNTING FOR COVER

The talk of the town is what'll be in **Tina Brown**'s first *Talk* magazine. **Michel Comte** shot **Hillary Clinton** for the cover, and Brown was at the White House on June 3, leading to speculation that she was interviewing the First Lady herself. But a *Talk* spokeswoman cautions against placing "any bets too early." Early on, Brown's minions were calling Hollywood publicists to wrangle possible covers. But **Brad Pitt** was already committed to three for *Fight Club* (*W, Premiere,* and *Rolling Stone*) by the time *Talk* chimed in. The cover was dangled in front of **Leonardo DiCaprio**, though the teen heartthrob never even heard about it. "The first issue of *Talk* doesn't coincide with the release of [his next movie] *The Beach,*" reports DiCaprio's press agent. "So I just said no, and we could discuss it for the right month [December]." Other stories that have been assigned—like "Civilians Who've Slept with Celebrities" and **Lyndall Hobbs** (**Al Pacino**'s ex) on having a baby—could give *Cosmo* a run for its money.

GWYNETH IN LOVE

No wonder **Gwyneth Paltrow** has suddenly become best pals with **Stella McCartney**, daughter of **Paul**. According to a friend of the golden girl's, Gwyneth has quietly been seeing Stella's cousin, 28-year-old lawyer **Lee Eastman**. The two were introduced at a dinner by a friend of Gwyneth's from Spence and have been spending a lot of time together, says the source, who adds that the actress is "thrilled he has nothing to do with the film business." But the pair still have plenty to talk about. Paltrow and Eastman come from the same Manhattan–private–school–East Hampton–summer–home background. Lee is the scion of the very visible Eastman clan, who have recently been in the press not only as McCartney's in-laws but also as wave-makers in the art world. Père **John Eastman** was recently appointed lawyer of the Francis Bacon estate, and grandfather Lee counted Pablo Picasso and Willem de Kooning among his clients. Neither Paltrow nor Eastman could be reached for comment.

RATHER LIKE LOSING A RIGHT HAND AT CBS

Exactly why **Dan Rather**'s longtime assistant abruptly quit is a matter of some conjecture within Black Rock. **Bill Madison** left CBS once before, to pursue graduate studies, according to a network spokeswoman. But this time, Madison seems to be gone for good. He resigned just a few days before a party at the Metropolitan Club for Rather's *Deadlines & Datelines,* in which Madison gets his own paragraph in the acknowledgments ("I would be remiss if I didn't acknowledge [Madison's] efforts in whipping my prose into shape," Rather writes, singling out his "knowledge of the arts . . . and his sharp sense of humor"). The word is that Madison left after a big blowup with Rather in an airport, according to one well-placed network source. But CBS spokeswoman **Kim Akhtar** insists that Madison simply "resigned" to pursue "his own interests." Rather can use all the help he can get: *The CBS Evening News,* third-ranked among the major networks' flagship news broadcasts, is having a particularly tough time in the New York market.

THE REEL SKINNY ON ANNE HECHE

Not everyone in Hollywood who's already seen **Steve Martin**'s *Bowfinger* thinks **Heather Graham** is playing **Anne Heche** (pictured, right). But preview audiences in New York are counting up the similarities. Graham plays an eager starlet fresh off the bus from Ohio who gets a role in *Chubby Rain, Bowfinger*'s film-within-a-film that stars **Eddie Murphy**. The blonde tries to serial-date her way to stardom, eventually ending up with the producer, who's played by Martin. But by the time the film's over, she's already set her sights higher: Graham walks into the *Chubby Rain* wrap party with a woman "who's introduced as one of the most powerful lesbians in Hollywood," according to one filmgoer. Heche was herself an ambitious young actress from Ohio who once dated Steve Martin and eventually moved in with the woman who was about to come out on network TV, **Ellen DeGeneres**. Her split from Martin "marked the start of Martin's personal and professional crisis," the Washington *Post* reported last year. Has Martin finally had his revenge? A New Yorker who's seen the film insists that Graham's character is clearly "patterned" after Heche, while two Hollywood pros swear that the resemblance never occurred to them. "We have no idea as to whether it was based on anyone or not," insists Imagine president **Michael Rosenberg**. "You'd have to ask Steve Martin, who wrote the screenplay." Martin, through his spokeswoman **Michelle Bega**, is emphatic in his denial: "The character is not in any way based on Anne Heche. It would be *extremely* insulting to Ms. Heche to imply that she slept her way to the top, and it would be *very wrong* for anyone to suggest such a connection." Heche is too busy for questions right now: She's in postproduction on "Miss Conception," a segment of HBO's *If These Walls Could Talk 2* that she wrote and directed, and that stars DeGeneres.

Photographs: clockwise from top, Gregory Pace/Sygma; Robin Platzer/Twin Images; Richard Ellis/Sygma.

ESCAPE ARTISTS CONVENE AT VENICE BIENNALE

Already known for her smoky voice and steamy entrances, **Lauren Bacall** recently made a fiery exit from the villa she was staying in during the Venice Biennale. Bacall, **Dennis** and **Victoria Hopper**, and **Dean Stockwell** were sleeping at the home of Count **Giovanni Volpi**—where the actors are shooting Oscar-nominated director **Robert Dornhelm**'s film *The Venice Project*—when an electrical fire broke out in the library. Stockwell's been credited with discovering the blaze and waking his fellow guests, sending Bacall dashing through the halls in her nightgown. The film's publicist says that everyone headed immediately to the garden except for Victoria Hopper and co-producer **Kara Meyers**, who lingered to toss pots of water on the flames, in vain. But a source says that some of the VIPs experienced a truly anxious moment as they waited for someone to find the keys to the villa doors, which were locked from the inside. A Venetian fire brigade finally arrived—by boat—and extinguished the flames. No one was injured in the fire, but the source says that production on the film was put on hold for a day because some key players were affected by the smoke: "Everybody still has a sore throat," says the source. *The Venice Project* also stars **Frederique van der Wal** as a depressed starlet and features **Steve Martin**, **Stockard Channing**, **Parker Posey**, and model **Zofia**.

John Waters:
The professor is in

Last Tuesday, it got a 3.5 Nielsen rating (NBC had 6.1, ABC 6.5).

STILL WATERS; STILL LÉPINE

A PUBLISHER WRITES: Some of the nation's best writing never makes it into *The New Yorker* but instead is squandered on staff memos. Last Tuesday, senior editor **Charles Michener** sent a delightfully snarky e-mail to practically everyone associated with the weekly. Pronouncing himself "disturbed" by publisher **David Carey**'s "cheerleading, transparently promotional, and entirely unnecessary introductory letter" that went out to the current issue's advertisers, Michener carped that "surely . . . our readers don't need to be told . . . they're about to read 'imaginative, diverting, comic, moving, make-'em-laugh, make-'em-cry young authors.' (Where does this stuff come from? The old poster-copy department at MGM?)" Editor **David Remnick** allows that "sometimes I could live without the phenomenon of universal e-mail. But people here can always say what they want."

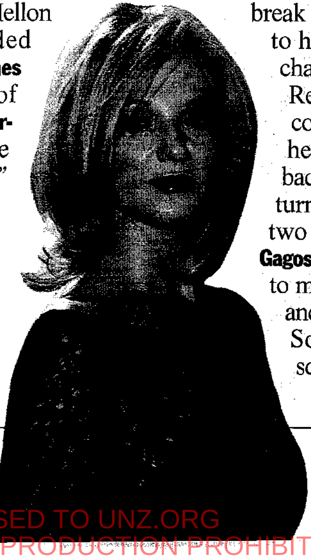
ICONIC CLASSED: **John Waters**'s *Pecker* gets him into all the best places. Come July, it's leading him right into the Paul Mellon Distinguished Fellow slot at Skowhegan, the renowned artists' residency program on 300 acres in central Maine. The Railroad Square Cinemas in nearby Waterville will screen *Pecker,* Waters's 1998 satire of the art world, on July 22. The next day, the director will deliver a lecture and critique students' work at the program, whose alumni include **Ross Bleckner**, **Ellsworth Kelly**, and **Alex Katz**. Reached by phone on his way to the Provincetown International Film Festival last weekend, Waters said he was "excited" about teaching at Skowhegan (previous Mellon lecturers have included choreographer **Bill T. Jones** and Yale professor of African studies **Robert Farris Thompson**). "I'm quite flattered they asked me," said the Divinely inspired auteur. "It's prestigious, and I always love the irony of prestige."

MADISON AVENUE'S HAIR WARS: Competition for prime salon space on Madison Avenue is so fierce that the lease on **Kim Lépine** Hair Salon, at 673 Madison, was pulled from under Lépine a day before she was to renew it. "We were ideal tenants. They never had a problem with us," says the startled stylist, whose bi-level beauty emporium was snatched up by London-based **Toni & Guy**. But the battle between the salons is not over. Lépine has commandeered a new spot directly across the street, at 667 Madison, complete with private bay windows and its own elevator. Not only will the two salons compete for business, but it seems their turf war did not end at 673. Though a Toni & Guy rep denies it, a source close to **Leonard Stern**, who owns the new space, says another representative for Toni & Guy made a counteroffer to Stern for 667 as well. Fortunately for Lépine, Stern considered their verbal agreement binding, though no lease had been signed. Says Stern, "We had a handshake. That counts for *something,* doesn't it?" As if.

Additional reporting by Ian Spiegelman.

RON'S BARKIN IS WORSE THAN HIS BITE

When you're a celebrity, interacting with fans goes with the turf—unless you're dating **Ron Perelman**, that is. **Ellen Barkin** was out in East Hampton last weekend, shopping and frolicking with her intended. The two seemed genuinely happy, Ron submitting himself to a clothing makeover and Ellen flashing a rock the size of a small child. But when they got to Nick & Toni's Saturday evening, the actress, who is a frequent fumer, periodically got up to take a cigarette break on the porch. Trying to remain friendly to her public, Barkin, dressed all in pink, chatted with fellow smokers. But when the Revlon boss caught a glimpse of her in conversation with an attractive single man, he quickly hit the deck and ordered her back to her seat. The chastened Barkin returned to her place at the table, where the two were dining with **Martha Stewart**, **Larry Gagosian**, and **Ron** and **Ellin Delsener**, and tried to make amends by alternately hugging him and rubbing his back. It must have worked. Soon after, he reclaimed his territory, squeezing her for all the restaurant to see.



Photographs: clockwise from left, Robin Platzer/Twin Images; SWIRC/M.P.A./Gamma Liaison; Russell Einhorn/Gamma Liaison.

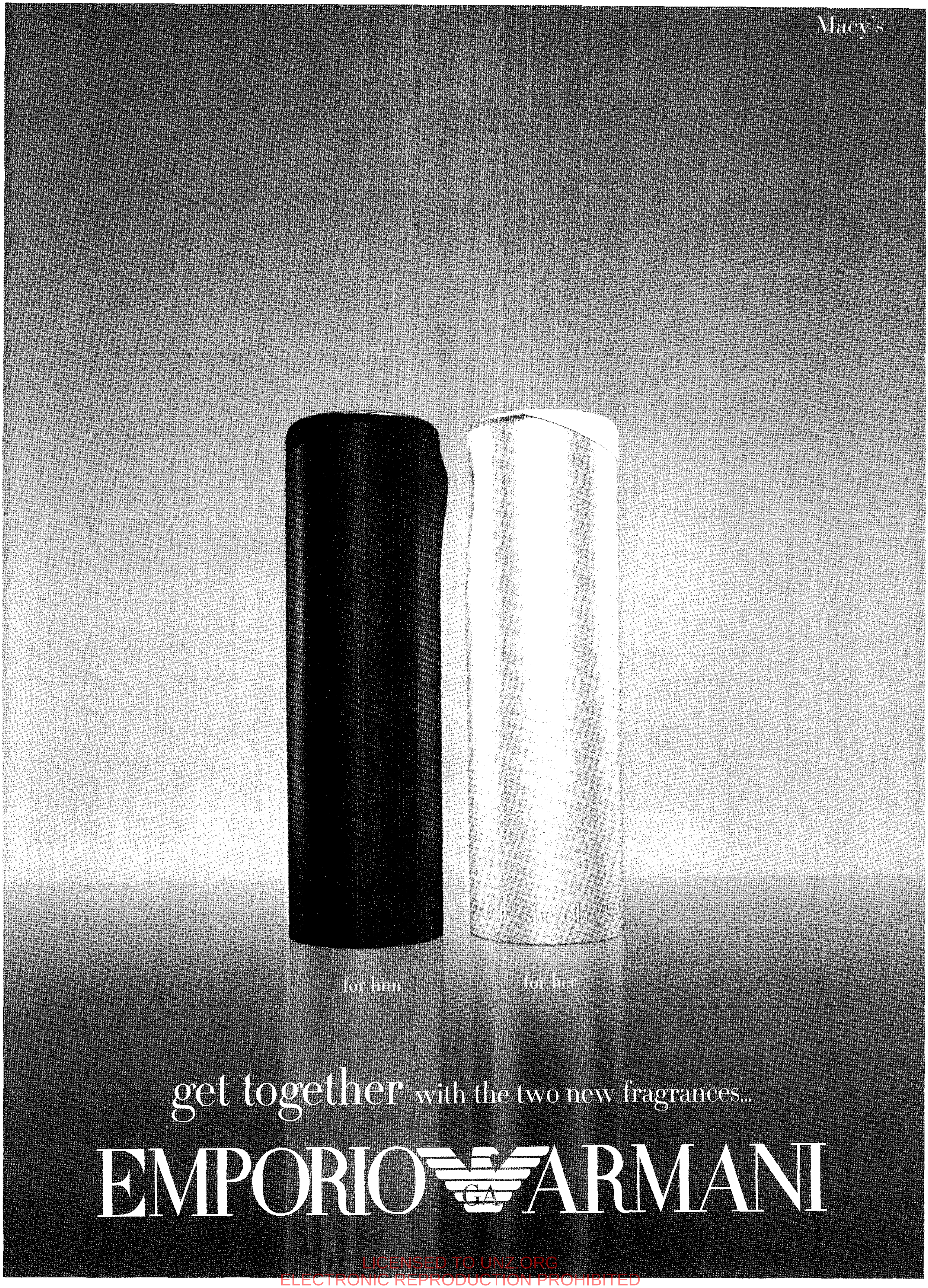

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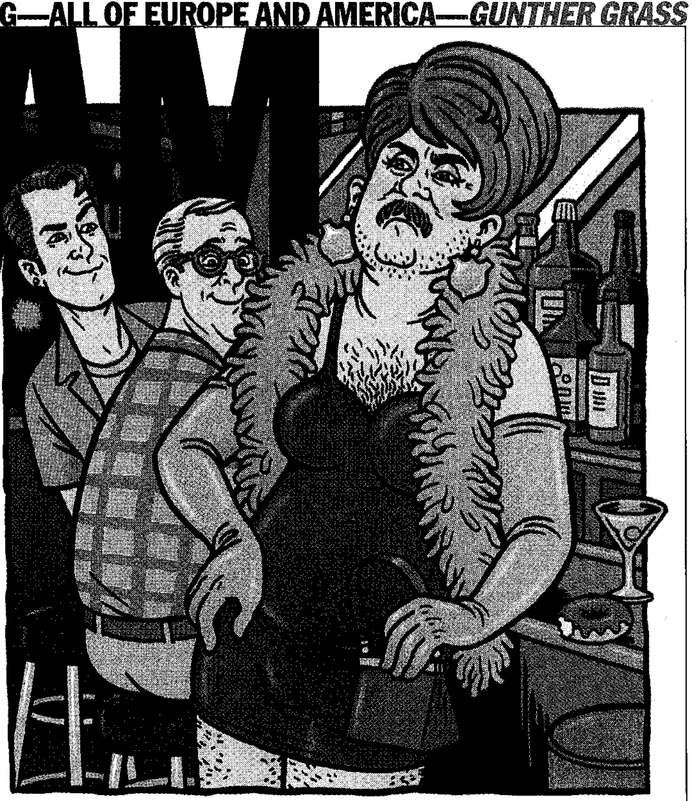
Photo: Chris

Tootsie Cop

Club Edelweiss skirted the police for years. But there was something about Cindy . . .



GISELLE HAD THE *FOSSE* look down pat, the court records show, wearing a "see-through body stocking with a thong bikini bottom and a bikini top." Nancy was more formal in her evening gown. But in her sporty combination skirt-shorts, white top, and fiery locks, Cindy was dressed for anything: coke deals, lap dances—and, by the party's end, making ten arrests.

Since 1994, Hell's Kitchen neighbors had complained to police about Club Edelweiss, a transvestite oasis and drug den that drew hookers to Eleventh Avenue and 44th Street. Each time the city brought a case against the club, it would close briefly and then reopen. Finally, police decided they needed a man on the inside to pinpoint the prostitutes, soak up the *La Cage*–meets–*Caligula* atmosphere, and buy enough coke to pave a handball court. Enter Detective Gerard McMahon—a.k.a. Cindy, undercover drag queen.

On seven nights last fall, McMahon pulled on a skirt and a wig, borrowed makeup from his sisters in blue, and sauntered over to Club Edelweiss. Though female cops often dress up for prostitution busts, McMahon went where no male cop had gone before—on duty, anyway. "This is the first time I recall using an officer in drag," says William Daly, director of the Mayor's Office of Midtown Enforcement. "He's a good-looking man but not a very good-looking woman."

But Cindy must have had a nice personality. In all, she made eighteen drug buys and witnessed an eyeful of male-on-male lap-dancing, plus one act of fellatio in the bathroom. And on November 21, on a raid with four officers who weren't in drag, Cindy was a girl who couldn't say no. "He made two agreements for prostitution, which he wasn't even planning to do," says city attorney Virginia Sullivan, adding, by way of explanation, "People would touch him and pinch him."

This month, acting Supreme Court judge Eileen Bransten padlocked Club Edelweiss for a year. The court record is packed with details of drugs, hookers, and wardrobe choices: Cindy's new friends included "a male wearing a white sports bra" and "a male wearing a miniskirt." The city found its trump card a few hours after the raid, when proprietor Dino Eliopoulos denied he was a procurer. When one cop said, "Come on, you know what goes on in there," Eliopoulos inexplicably agreed: "I guess so. I made money off them by letting them do drugs and prostitution in my place." The judge found the remark incriminating, even though Eliopoulos took the Fifth during the trial.

Eliopoulos's lawyer, Hal Weiner, is now suing the city for $5 million on civil-rights grounds. "Transvestites and transgendered people are probably the most despised people in the city," he says. "You can probably find the same number of drug dealers and prostitutes at the Waldorf-Astoria bar, if you put the kind of effort the NYPD put into this. All the drug arrests were stings; the sex was agreed to; and if lap-dancing is all they saw, they might as well raid fraternity houses."

The defense lawyer never met Cindy. But he did see a picture of her in a red shoulder-length wig. When deposing Cindy's alter ego, he couldn't help but offer the detective some advice. "I said, 'If you're going to be a drag queen, you should dress better.' " If only the club's clientele had been so discerning.

ROBERT KOLKER

Warren Beatty's Hostesses, Then and Now

Thirty years ago, mod swingers ogled cottontailed cuties at the Playboy Club; now high rollers hit on modelly maidens at Moomba. A&E's documentary *The Bunny Years* (June 27) makes us wonder just how much the cocktail shifts really differ.

SARAH BERNARD

DRESS CODE ***Bunnies:*** **Satin ears, bow ties, and cottontails added naughtier touch to already-naughty *bustier* suit.** ***Moombas:*** **Tiny tank tops make it hard to tell waitresses from customers.**

GROPE FACTOR ***Bunnies:*** **One bold Bunny made off with rib king Tony Roma.** ***Moombas:*** **Jaycee Gossett dazzled Val Kilmer, now her beau, during night-manager stint.**

CASH WITHDRAWAL ***Bunnies:*** **Lauren Hutton scored $450 one 1962 night, then had to store cash in cleavage—right next to rolled-up socks.** ***Moombas:*** **Tip average of $250 barely covers pair of kitten-heel Jimmy Choo sandals.**

SERVICE CHARGE ***Bunnies:*** **Acrobatic "Bunny Dip" was de rigueur when delivering drinks: Bunnies faced tables with tail, arched back, and lifted left heel.** ***Moombas:*** **Waitresses serve martinis by stem—ladies first. "We're friendly but aloof," says one.**

Illustration by Danny Hellman.

The Mommy Track

Madonna isn't the only mother doing it herself.

JAN, 43, A PETITE, TANNED psychotherapist, is giving a tour of her one-bedroom West Village walk-up. "This is Annie's room," she says, opening the door to what was formerly a closet. Meanwhile, her 18-month-old adopted daughter is methodically pulling every book and stuffed animal off the shelves in the living room, which doubles as Jan's office. When she's done, the gleeful toddler finds a purse and adds its contents—train schedules, photos, gold bracelets—to the wreckage. Jan looks at her watch. Her first patient will arrive in an hour.

In 1996, Jan, whose longtime boyfriend had recently died of Lou Gehrig's disease, began meeting with a dozen other single Manhattan women in their thirties and forties who were determined to become mothers—one way or another. Two years ago, the moms-to-be became the subjects of *And Baby Makes Two,* a new documentary by Judy Katz and Oren Rudavsky that opens at the Quad Cinema on June 25.

Negotiating the subways with a stroller, hauling diapers up five flights of stairs, and agonizing over preschools—by themselves—is not how Jan or any of her co-stars imagined their lives. Debbie, 43, a dark-haired, slender midwife, stops by at Jan's while her son is with his baby-sitter. "I said, 'I can't do it,' " she says about having a child without a husband. "It just felt overwhelming." But after polling ex-boyfriends, she persuaded an acquaintance to be a donor the old-fashioned way and gave birth to her son, Joshua, in one of the film's most intense moments.

Now eleven of the group members have babies. Lori, 45, the group's pioneer mother, comes by to drop off a bag of her adopted daughter Tema's hand-me-downs for Annie. The moms chat about how exhausting Joshua's "big" personality can be, and how Lori lost her job. Although they're not the first-ever single mothers, they're quick to point out that their situation is unique. They are not facing the same trials as low-income single moms. Nor do they see themselves in celebrity single moms like Madonna and Sandra Bernhard, or in lesbian couples who are also having fatherless pregnancies. "They have a community that supports their lifestyle," says Debbie, "and we don't. I almost said to my therapist, 'I wish I were gay.' "

With a few minutes to spare before Jan's appointments, the mommies venture to a nearby park where sugar-charged kids are firing Uzi-style water guns from a jungle gym. The talk turns, inevitably, to fathers. Lori thought she'd have a few more years to come up with an explanation for her daughter until one recent evening. Tema, who is "obsessed with daddies," was crying and asking for her father—whom she's never known. "I said, 'What would your daddy do? Kiss you on your belly? Mommy can do that!' " Lori says. "But it didn't do the job." "The thing is, we all want fathers for our children," says Debbie. "I'm still hoping I'll meet somebody. I'm thinking about the Internet. I can wait till my son goes to sleep and be in my bathrobe looking for my husband." She sighs. "I guess I'll just tell Josh, 'Look at Annie—she doesn't have a daddy!' Thank God we live in New York."

SARAH BERNARD

THE SMOKING GUN

Slip Knot

All-too-free speech at NYU's commencement.

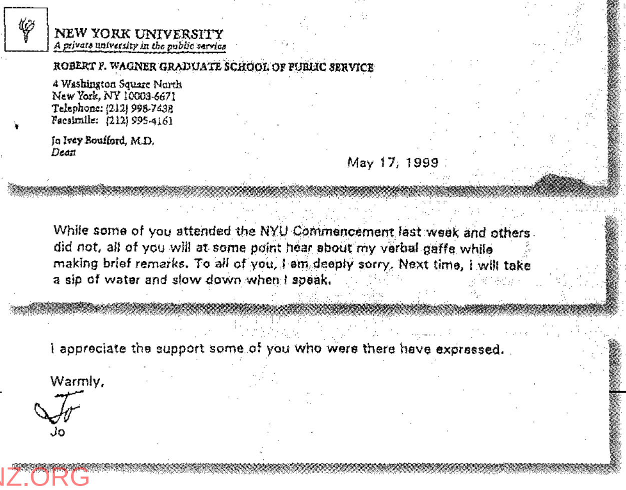
THOUGH SHE HAD THE MIKE FOR ONLY 80 SECONDS DURING last month's commencement ceremony, New York University dean Jo Ivey Boufford's remarks certainly proved more memorable than those of honorary-degree recipients Quincy Jones and Treasury Secretary Robert Rubin.

Before sheepskins were conferred upon 308 master's candidates from the Robert F. Wagner Graduate School of Public Service, Boufford—who has served in the Clinton administration and once ran New York's municipal hospital system—spoke briefly from the stage in Washington Square Park, where 5,000 new graduates gathered on May 13. After noting that the school "enables students to transform their personal commitment into public leadership," the Wagner dean attempted to refer to the university by its common acronym.

Instead, what came out was: "N-Y-Jew is a private university in the public service."

As the large crowd began to murmur—and with trustees like Laurence Tisch and Martin Lipton looking on—Boufford repeated the line, this time saying "NYU." Days after her remarks, Boufford circulated an apology letter in which she wrote that she was "deeply sorry" for "my verbal gaffe." While Boufford promised that "next time, I will take a sip of water and slow down when I speak," it is unclear how any H_2O could have turned that "Jew" into a "U."

For more intriguing documents, visit 'The Smoking Gun' online at **thesmokinggun.com.**



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Jo Ivey Boufford, M.D.
Dean

May 17, 1999

While some of you attended the NYU Commencement last week and others did not, all of you will at some point hear about my verbal gaffe while making brief remarks. To all of you, I am deeply sorry. Next time, I will take a sip of water and slow down when I speak.

I appreciate the support some of you who were there have expressed.

Warmly,

Jo

Jo

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Radio Signals

Is Vin Scelsa's legendary show in danger?

BACK WHEN TEENAGERS learned to play "Stairway to Heaven" before they learned to drive, rock radio taught them the difference between hip and square. But now that the sound of a woman disrobing for Howard Stern draws more listeners than the new Lenny Kravitz single, one New York rock station is changing its tune. At WNEW—where languishing ratings are inducing a shift to an all-talk format—the move will not only make it harder to find a Rush song on the FM dial but may also jeopardize one of commercial radio's last great music programs, Vin Scelsa's "Idiot's Delight."

Scelsa—who helped pioneer free-form radio in the late sixties and remains unburdened by rotation lists or formatting—revels in new and obscure artists, but his true joy is the creative segue. On one recent show, Scelsa pronounced a short eulogy for Jean-Claude Forest, creator of the French comic-book character Barbarella, and followed that with the Bongos' "Barbarella" and Duran Duran's "Electric Barbarella." Another night, Scelsa spoke with Heart's Nancy Wilson, then persuaded her to play a few acoustic songs—including, yes, "Stairway to Heaven."

Between the tunes and talk, the encyclopedic Scelsa riffs on whatever occurs to him—and lately, this has included the possibility that WNEW will pull his Sunday-night show as the station attempts to recapture a young-male demographic that now prefers puerile jokes to power chords.

A spokesman for CBS, which owns WNEW, says that "Idiot's Delight" will remain on the air "for as long as it continues to perform." (Arbitron releases individual show ratings to stations but not to the public.) Scelsa's contract, however, runs only through January. "It's altogether possible I will be able to move along there and do what I do," Scelsa says cautiously. But sources close to the veteran jock say he is exploring alternative outlets in case 102.7 switches him off.

Scelsa's departure would mark the end of the innovative and eclectic broadcasting that made the station required listening throughout the seventies and into the eighties, when 'NEW was the place to hear new tracks by artists like Bruce Springsteen and Blondie. Now drive-time talk jocks like Opie and Anthony complain about having to play any music at all, preferring instead to insult anyone within range of the station's 6,000 watts. "Opie and Anthony are not only dancing on the grave of what was once a great radio station, they're taking glee in dismantling it piece by piece," Scelsa beefs, referring to a recent well-publicized episode in which the pair gave away albums from the station's storied library. "That lack of respect for the history of the station I find very disheartening, and very indicative of the overall cultural demise of the nation."

WNEW, meanwhile, is keeping Scelsa in the dark about the fate of his program. "Everything has to change; I understand that," Scelsa sighs. "But it's a shame that this once-great radio station, which has faded in importance over the past few years, can't die a dignified death."

MARK WALLACE

Carriage Trade

Sad city horses get to retire in style.

IT'S ALWAYS BEEN TOUGH TO look them in the eye, and not just because they wear those blinders. The mere sight of them—lined up on Central Park South like a carnation-festooned chain gang, trudging wearily behind buses in 93-degree heat, hauling cheerful rubes to within Instamatic-flash distance of the Dakota—was enough. But now it's become easier for us all to meet that equine gaze with a little less guilt.

The horse whisperer: Sara Whalen communes with Marmaduke.

Marmaduke, a huge fellow the color of a mustard lollipop dipped in mud, is playing around with his oat bucket. "Marmaduke knows how to open gates," says Sara Whalen, stepping into the horse's paddock and kissing him. "He has a sense of humor. He's a silly horse." Whalen, the granddaughter of a Romanian horse thief and the founder of Pets Alive, a sanctuary for homeless animals, has created the first retirement home for New York carriage horses. So far, Marmaduke has been joined by three other retirees, Kuba, Timmy, and Blackie.

"I always wondered what happened to these magnificent animals when they became too old to pull a carriage," says Whalen. "I always hoped there was a retirement place for them. But I discovered there wasn't any. And I thought, Well, we have all this land up here! Wouldn't it be a wonderful thing to do for these ambassadors to the Big Apple?" By "up here," she means a serene 78-acre farm in Orange County with rolling pastures, wildflower fields, lightning bugs, maple trees, a stream—hell, if the place were a dung hill, it'd be a million times better than where the horses would otherwise be headed.

On June 23, Pets Alive will throw a "New York City Carriage Horse Retirement Celebration" at the Crane Club to raise money to build more paddocks. "They work so hard!" says Whalen, who notes that the horses adjust quickly to their new life of leisure. "They deserve it!" Now all they need are some shuffleboard and mah-jongg sets.

E. JEAN CARROLL

Photographs: top, Thomas Monaster/New York *Daily News*; bottom, E. Jean Carroll.

THE SCENE

Block Party

Photographs by Patrick McMullan

A TRIO OF BEAUTIES, MISS TEEN USA, MISS USA, AND MISS UNIverse, giggled excitedly in the crowded entrance to Central Park's Loeb Boathouse at the YES Committee's AMFAR benefit on June 14. Were they flustered by the sight of the evening's co-chair, Christian Slater—who arrived with his fiancée, Ryan Haddon, on one arm and Dayle Haddon, his soon-to-be mother-in-law, on the other—or all those flashbulbs? Nearly 1,700 guests came out to support the cause, despite temperamental rainstorms that doused hairdos and soaked suits at the open-air fête. But not everyone was as bubbly as the pageant princesses: A damply bedraggled James Truman seemed almost painfully shy as he steered clear of Betsey Johnson and daughter Lulu's playful antics in front of the cameras. One thing everyone *did* agree on was the tempting smorgasbord served up by the city's premier restaurants, including Daniel, Nobu Next Door, and Osteria del Circo—no one could get enough of those pigs-in-blankets and the frozen hot chocolate. And as at any busy street fair, there were plenty of prizes to go with all the fatty foods. The event, which raised more than $220,000 for AIDS research, featured a silent-auction cornucopia of celebrity-donated goodies: A lock of Michael Douglas's hair, a custom-made beaded dress from Calvin Klein, and a *Hollywood Squares* poster signed by Whoopi Goldberg were just a few of the items on the auction block attracting a throng of gawkers. Meanwhile, a particularly well-behaved Roseanne was creating an impromptu V.I.P. section with Slater, Liv Tyler (another co-chair), and the R&B singer Maxwell by the dock. Perhaps they were combining their funds to bid on Douglas's hair. MAURA EGAN

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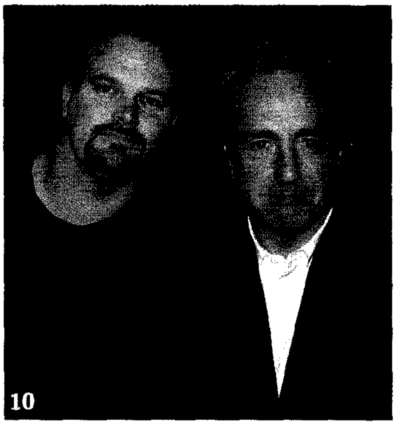
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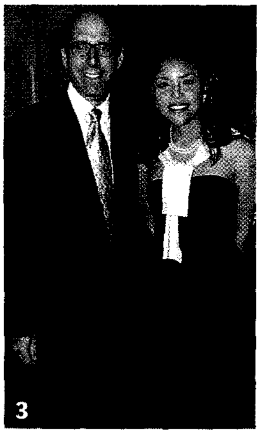
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1. Christian Slater and Roseanne at the AMFAR benefit at the Loeb Boathouse. **2.** Samantha Boardman and Todd Meister at the New York Botanical Garden Conservatory Ball. **3.** Showtime CEO Matthew C. Blank and Lynn Whitfield at the Showtime/PENCIL Youth Video Awards at the Newseum. **4.** Suzie Galler and Gloria Steinem at Oil of Olay's "I Am Beautiful" Vision & Voice Awards. **5.** Deborah Bancroft, Somers White, and Sandra McConnell at Beth de Woody's home to benefit the Parrish Art Museum. **6.** Fe and Alessandro Fendi at the "Dance with the Dancers" fête for the New York City Ballet. **7.** Arie Kopelman, Victoria Hagan, and Coco Kopelman at Christie's to benefit the Cooper-Hewitt National Design Museum. **8.** Adair Beutel and Patricia Murray Wood at Charles Stevenson Jr.'s home for the Southampton Hospital benefit. **9.** Joni Evans, Kip Longinotti-Buitoni, and Gian Luigi Longinotti-Buitoni, CEO of Ferrari, at Asprey & Garrard for the launch of their book, *Selling Dreams*. **10.** David Wells and Lorne Michaels at Veruka for Wells's joint birthday party with owner Noel Ashman.

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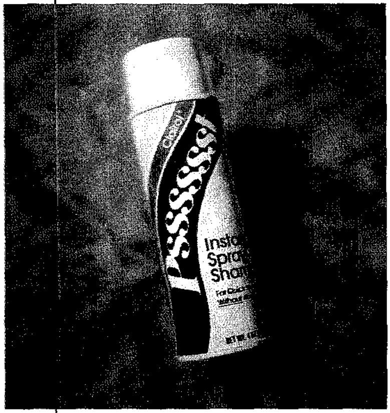
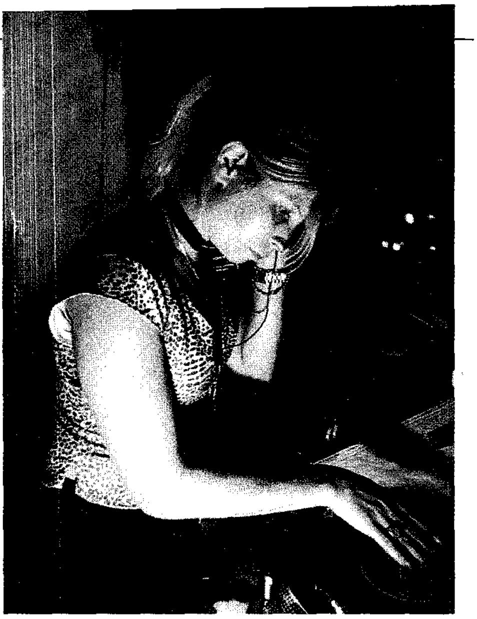
GOTHAMSTYLE



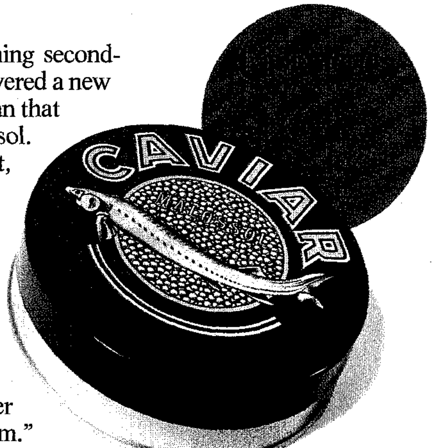
Dry Cleaner

Summer humidity wreaks havoc on city living: Cab seats are sticky, bedrooms without A/C unbearable, and, most exasperating of all, clean, smooth hair looks dirty and frowsy within hours of washing. But there is hope for weather-wilted tresses: dry shampoo. The spray-in suds quickly turn into a comb-out powder that really does clean hair. (Before you scoff, consider that Karl Lagerfeld claims to have gone two years without an actual wet wash.) Ricky's can't keep No Water Needed in stock; Pssssst, the seventies aerosol variety that comes in its vintage package, is the shampoo of choice at Boyd's of Madison Avenue and Bigelow Pharmacy. Now all we need is a way to take a bath in our cubicles. GIGI GUERRA



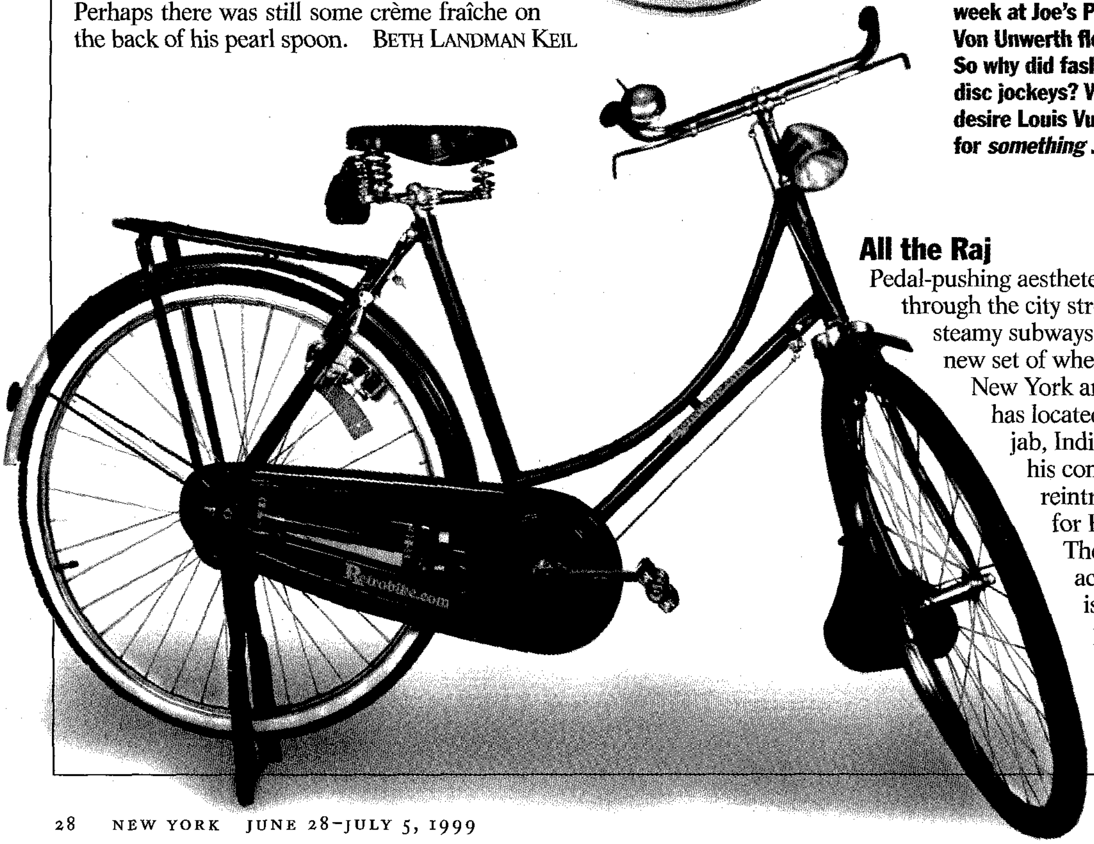
Egg Hunt

Is plain old Beluga in danger of becoming second-rate? The city's power palates have discovered a new caviar with a pedigree even more elite than that of the previously unparalleled malossol. Known as "ultra," the large, opalescent, nearly black pearls are hand-picked in Astrakhan, Russia (which may explain the $82-per-ounce price tag), have a lower-than-usual salt count, and have already attracted a horde of high-end hosts—including Sharon Stone, Donatella Versace, and Bob Guccione. Caviarteria owner Eric Sobol insists that the remarkable roe is "nothing like other caviars; it tastes like heavy whipping cream." Perhaps there was still some crème fraîche on the back of his pearl spoon. BETH LANDMAN KEIL



Spin City

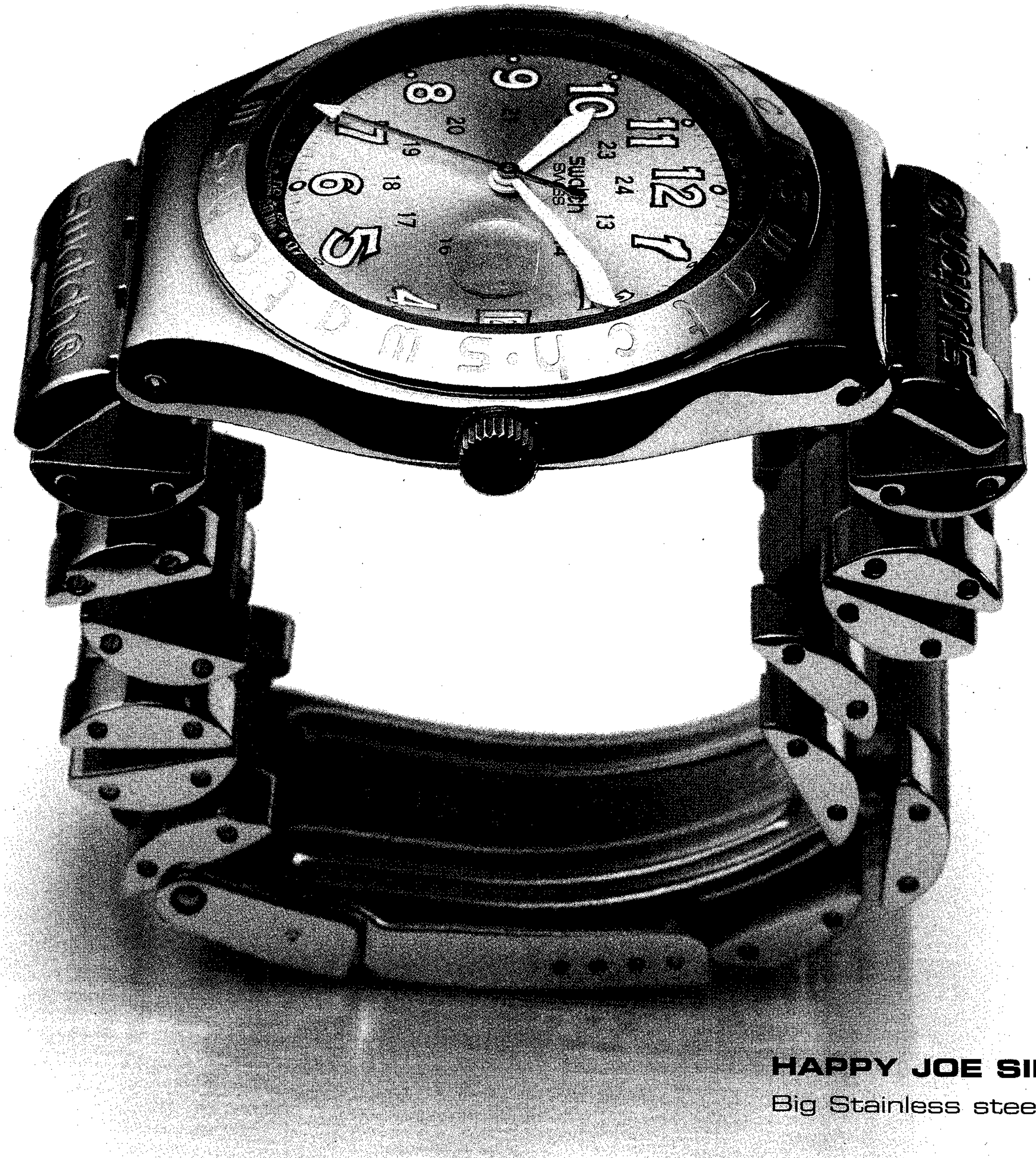
Fiercely competitive fashion insiders have taken to blowing off steam at downtown clubs lately—not by sitting in booths and sipping Cosmos but by standing in D.J. booths and spinning records. Designer Sally Penn's Wednesday-night hip-hop beats have attracted a fashionable following to Jet 19 (above). Lee Krispin, a KRT partner who represents Wink and Daryl K, throws the monthly gig "Humsa" at Bell Caffe, where *W* and *Harper's Bazaar* editors eye one another's Manolos while listening to Krispin's house, disco, and Caribbean cuts. FUBU logo designer Anthony Marshall plays his favorite seventies-soul sides at Velvet's "Poison Eye" night. And Tommy Zung, the menswear designer turned architect, finishes his work week at Joe's Pub, where fans including Ellen Von Unwerth flock to hear his "illbient" mixes. So why did fashion folks start moonlighting as disc jockeys? Well, last season's object-of-desire Louis Vuitton D.J. case had to be used for *something* . . . ALEXANDRA HAMILTON



All the Raj

Pedal-pushing aesthetes who'd rather tool leisurely through the city streets than battle summer's steamy subways are hopping onto a stylish new set of wheels this season. Fara Marz, a New York architect and vintage enthusiast, has located the original factory in Punjab, India, where the English roadster his company World Wide Retro has reintroduced ($395) was first built for British expats in the forties. The single-speed bike (in chrome-accented racing green or black) is a pleasingly old-fashioned departure from the weekend-warrior mountain bike. And the rear luggage rack proves handy if you miss the Jitney. MAURA EGAN

The Irony of Swatch



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THE CITY POLITIC MICHAEL TOMASKY

Don't Be a Stranger

How are you going to keep Hillary down on the farm now that she's seen Elmira? The upstate city that's become a metaphor for the First Lady's foray into state politics.

CONSERVATIVE COMMENTATOR Kate O'Beirne, May 15: "Trips to the Empire State so Mrs. Clinton can learn the difference between Elmira and Elmhurst should be reimbursed."

Republican congressman Rick Lazio, May 23: "She needs an exploratory committee to find Elmira."

Governor George Pataki, May 24: "We want a senator who's going to fight for Buffalo and Elmira and Brooklyn and Montauk."

GOP consultant Roger Stone, May 27: "She needs a road map to find Elmira."

Newsday editorial, May 30: "But the first time she confuses Elmira and Elmont, watch out!"

Do we detect a pattern here?

All good campaigns have their symbols. And in the Senate race that hasn't really started yet, Elmira has somehow become one. As Elmira's *Star-Gazette* associate editor David Kubissa puts it, "We're the Dubuque of New York!"

As if the invocations above weren't enough, Hillary Clinton herself sealed Elmira's happy fate at an appearance at Tavern on the Green, when she noted the presence in the audience of a few Elmirans and said, "I've been to Elmira." This was technically true, as she had passed through in the family car on a vacation 40 years ago, but it understandably induced much merrymaking among the locals.

The time is right, urban-snob brothers and sisters, to devote a few moments' study to this town that has become the metaphor for everything Hillary Clinton doesn't know about New York.

Above, beautiful downtown Elmira. Right, Twain in his study.

Population 33,724. Situated near what I believe they call the junction of the two tiers, western and southern, just a few miles on the lucky side of the long, flat New York–Pennsylvania border. Claim to fame? Chuckle if you like, but if Elmira doesn't meet your demands, well, fie on you, because it was good enough for America's greatest novelist. Samuel Clemens married Elmira-born Olivia Langdon, and, peripatetic though the couple was, they happily returned there every summer for more than twenty years. Out in the little octagonal study the Langdons had built on the family estate for the sake of the famous writer's peace and quiet, Mark Twain wrote much of *The Adventures of Tom Sawyer*. The estate is closed to the public, but the study is now parked on the Elmira College campus, and you can even go sit in his rocking chair and pray for a dose of gluteally absorbed genius.

What else can I tell you? It's home to the National Soaring Museum. You know—gliders. "The thermals, as they say, are exactly right for this," says Kevin D. Keeley, president of the local chamber of commerce. "The topographical features, the prevailing winds, all that stuff makes it perfect for soaring." There's a useful metaphor there for the first candidate willing to go up in one.

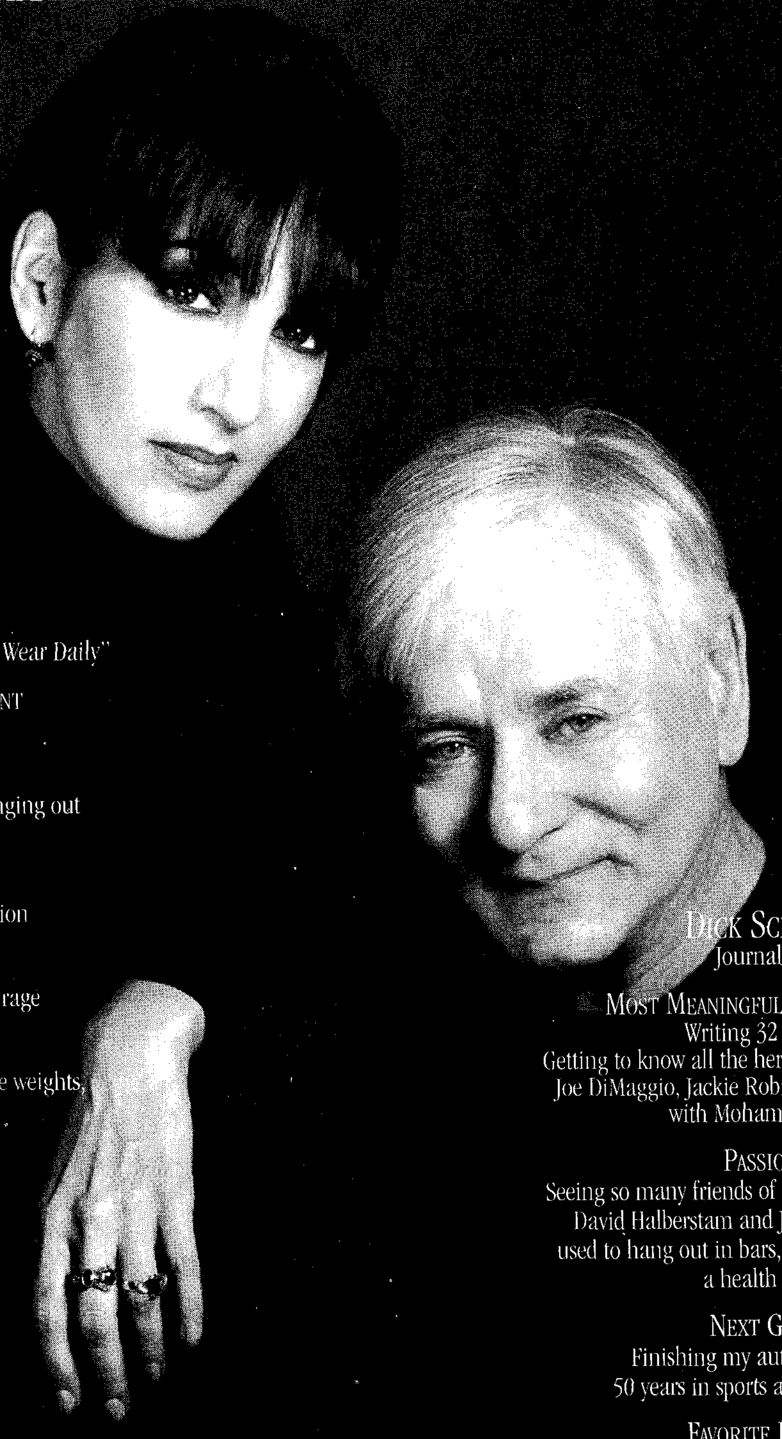
On to the political. Elmira is the county seat of—wait, let's stop here. This is the first rule of New York State campaigning: Know thy county! Just ask Ed Koch. In 1982, when Koch was running for governor, he'd just finished a successful speaking engagement in Cooperstown (Otsego County) when a local reporter came up to him with a question. "Mr. Mayor," the reporter asked, "what county are you in?" Koch had no idea, and made a weak (and wrong) guess, and the reporter said "Thank you" and walked away. Koch asked Marty McLaughlin, the press aide traveling with him at the time, whether he thought this small lapse would have consequences. "How about," McLaughlin presumably screamed, just as he screamed it to me over the phone last week, "the front page of every fuckin' newspaper in the *fuckin' STATE?!?*"

Anyway, Elmira is in Chemung County, which carpetbaggers and even downstate mayors should be careful to pronounce "Shuh-MUNG." It's Republican, but not reflexively so: Mrs. Clinton may take encouragement in the fact that Mr. Clinton carried the county twice. Al D'Amato was very popular there, but people are grateful that Chuck Schumer has been visiting the area—even though D'Amato beat him there—and letting the folk know he knows they exist.

Which seems to be what Elmirans want. Alert to the remote odds of the state's electing to the United States Senate someone from their neck of the woods, they seek a senator who'll at least show up once in a while. When

Photographs: left, Jeff Richards/Star-Gazette; right, Corbis-Bettmann.

OUR MEMBERS KNOW WHY THEY BELONG.



MERLE GINSBERG
Entertainment Editor "W" and "Women's Wear Daily"

MOST MEANINGFUL ACHIEVEMENT
Making my living as a writer

PASSION
Travelling to Europe, architecture, hanging out
with my baby niece

NEXT GOAL
To move from non-fiction to fiction

REASON FOR WORKING OUT
It's the best way to get rid of road rage

FAVORITE WORKOUT
Crosstraining, low impact aerobics, free weights,
yoga; "I like to mix it up"

DICK SCHAAP
Journalist

MOST MEANINGFUL ACHIEVEMENT
Writing 32 books
Getting to know all the heroes of my childhood -
Joe DiMaggio, Jackie Robinson, my friendship
with Mohammed Ali

PASSION
Seeing so many friends of mine at the Club, like
David Halberstam and Jimmy Breslin - we
used to hang out in bars, now we hang out in
a health club

NEXT GOAL
Finishing my autobiography-
50 years in sports and journalism

FAVORITE HOBBY
My work. My life is a vacation

FAVORITE WORKOUT
Working with my trainer. He pushes me just as far as I can
go - it's invaluable---But, if there's not a pretty woman or
a world class athlete in view, I can't lift 10 pounds!

timothy white

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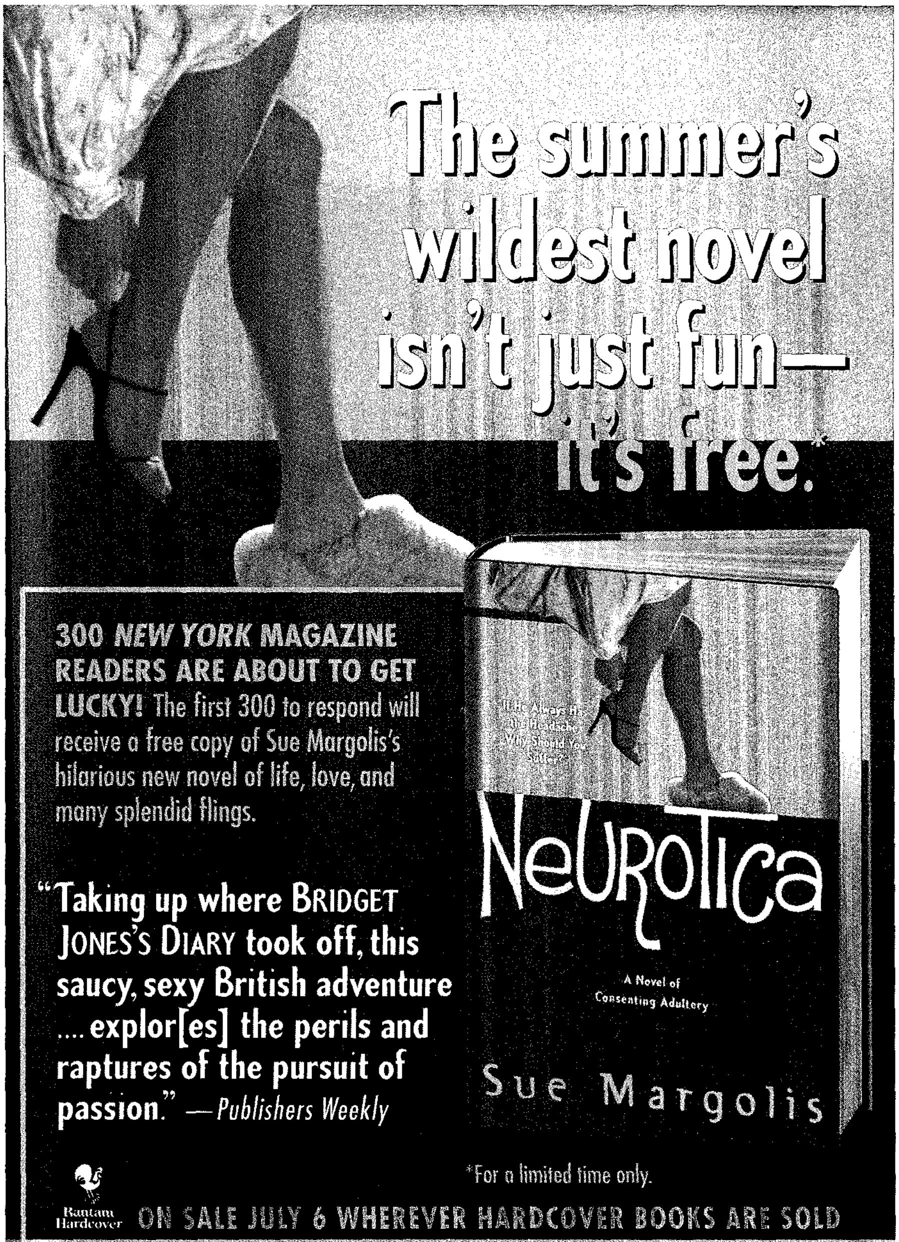

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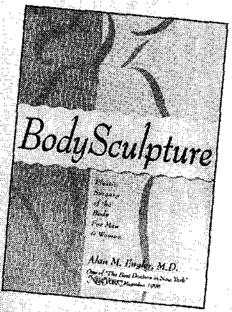

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Elmirans are asked about issues, it's not the moral decay of America that gets them lathered up but whether Route 17, the local four-lane, will get interstate-highway designation. It will be numbered 86 when and if the glorious day arrives (possible Hillary slogan: "Don't eighty-six 86!").

It's not a place that's suffering. "In recent years, we've led the state in job growth and sales-tax growth," says Elmira city manager Sam Iraci, a Buffalo native whose classmates at his Jesuit high school included Tim Russert. "Consequently, we've cut property-tax rates, adjusted for inflation, by about 31 percent. So the economy's pretty good here." But it is a place that a careless candidate might forget about.

> *"Hillary should certainly* **stump at Elmira College,** *the first liberal-arts school in America to award women a four-year degree (bad advance work at the White House, missing that)."*

This, in a nutshell, is the upstate challenge. In downstate-media shorthand, we refer to upstate as conservative. Maybe, but it's a conservatism born not of ideological fervor but of the (well-placed) suspicion that our concerns aren't their concerns, and that about their concerns we just aren't very . . . concerned. Rudy Giuliani may have an advantage over Mrs. Clinton by virtue of his party affiliation, but he'll have to jump that hurdle, too.

So there you have it. When Hillary visits, she might do so with Elmira native Tommy Hilfiger, whose sister, Betsy, runs a Hilfiger outlet there. She should certainly stump at Elmira College, the first liberal-arts school in America to award women a four-year degree (bad advance work at the White House, missing that). Finally, how can she not eat—I'm not making this up—at the popular supper club called Lib's? "And we," promises Democratic mayor Stephen Hughes, "will pick up the tab." ■

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MEDIA MICHAEL WOLFF

Tribune and Tribulation

For some, summer means Paris, and Paris means the 'International Herald Tribune.' But is the paper slowly being submerged by the flood of global information?

SUMMER MEDIA IS RERUNS, baseball, big dumb movies, the JVC Jazz Festival, and, most enduringly, the *International Herald Tribune.* What's summer without Europe (in my view, anyway), and what's Europe without my *Herald Tribune* ("*Un* Herald Tribune." "*Si,* Treebunay")?

Part of the point about summering in Europe (at least, if you're the European-summering type) is that you get to take the long view about America. You sit down in the morning (outside, of course) and spend an hour or so with this 30-page confection of the New York *Times* and the Washington *Post.* Pretty soon, you start to feel that not only is America containable, explicable, coherent, small even, but what you have in your hands is, doubtlessly, the best newspaper in the world.

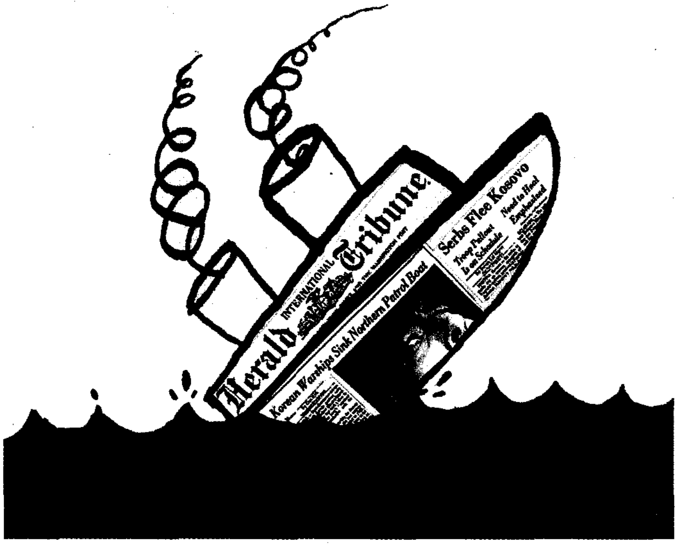
A reverse telescope.

Now, admittedly, part of the paper's perspective and clarity come from the surroundings in which you read it—in the Luxembourg Garden, say, where Hemingway read the paper, too. Would it be so sublime at a Starbucks in Menlo Park? And of no little importance: It's in English. An oasis of English in the still stubbornly non-English-speaking world. But even on its own merits, it's succinct, pithy, well written (having been first edited in Washington or New York, stories are edited again by the *Tribune*'s editors in Paris), and tensely paced—it takes those two bilge engines, the *Times* and the *Post,* and reduces them to their purest essence—and it adds an eye-opening new perspective (i.e., a world outside the United States!).

It is, in some way, an idealized newspaper. It selects from the best of the two leading papers in the country (whose coverage is better on, say, the Russians' early entry into Pristina? Who has the better book review of Kurt Andersen's *Turn of the Century*?). And then it gets to be read in a context in which no newspaper is read anymore: You have time on your hands, you're relaxed, you are even open to considering the world (writ large). And unlike the fractured readership of almost every other newspaper, most of its readers have a very large, overriding issue in common—they're not at home.

It is almost perfect media: an attentive audience interested in the same subject focused on the same page.

For American journalists, the paper holds additional meaning. There aren't any of us who haven't thought about working for the *Tribune.* (I've known only one American journalist who actually went to work in Paris—twenty years after she returned to New York, she's still identified as having gone to work for the *International Herald Tribune.*)


INTERNATIONAL
Herald Tribune
Korean Warships Sink Northern Patrol Boat
Serbs Flee Kosovo
Troop Pullout Is on Schedule
Need to Heal Emphasized

The fact that we all first discovered the *Herald Tribune* as college students backpacking across Europe—has there ever been such a time?—adds to the evocativeness of the brand and our loyalty to it.

AS IT HAPPENS, THE PRECEDING PICTURE hardly describes a cutting-edge information company. Indeed, the *International Herald Tribune* has a paradigm problem—which is among the worst sort of problems you can have these days. In a world of frantically changing media-business models—to converge, to aggregate, to disintermediate, to portalize, to propagate—the *International Herald Tribune*'s might well be the most anachronistic.

Its premise that Americans who find themselves outside the U.S. for whatever reasons—as tourists, as businessmen, as expatriates—however removed, will in some way want to stay in touch with what's going on at home largely ignores the communications revolution. (In fact, the harder job may be staying out of touch.) The *IHT*'s paradigm is, of course, pretty much the paradigm of all old media: Find an audience that needs a certain kind of information and deliver it. While the *IHT* is not necessarily uncomprehending of the new-media paradigm—unlimited information for all—its response is a quite understandable (and not unattractive) mix of stoicism and denial. After all, it has stayed tenaciously on mission—bringing news of America to English-speaking people in the foreign world—for more than a century now:

The paper publishes continuously from 1887 until Paris is occupied in 1940, then jumps back into business in 1944. It flourishes while its parent, the New York *Herald,* languishes; the *Herald* merges with the New York *Tribune* (the Paris *Herald* becomes the Paris *Herald Tribune)* and then is bought by John Hay Whitney (a.k.a. Jock, of the Whitneys, and also the U.S. ambassador to Great Britain) in 1959.

In the mid-sixties, the New York *Times* tries to muscle into the paper's market. Whitney, whose New York paper has collapsed after the 1966 New York newspaper strike, seeks the help of the Washington *Post.* The *Times* decides

Illustration by Scott Menchin.

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not to slug it out, and a tripartite commission is formed. The *Tribune,* morphing into the *International Herald Tribune,* will be jointly owned by the three papers, with Whitney's company running the show. When Jock Whitney dies in 1982, his brother-in-law, the 80-year-old William Paley, newly retired from CBS, takes over the Whitney interests.

When Paley dies in 1990, the *Times* and the *Post* divide the paper in half, agreeing on a management charter that is certainly odd. It is a charter that clearly treats the *IHT* as something less than (or more than) just a business. It is a hobby. An adventure. An eccentricity. By the charter, every five years, the *Times* and the *Post* trade off management duties. At the changing of the guard, a new manager ventures forth to this remote outpost.

The *Post* went first, leaving well enough (or what an *IHT* executive characterizes as "a major management mess") alone. Then, in 1996, the *Times* took over and immediately turned its attention to the paradigm problem: the *IHT,* which had pretty much been the sum total of English-language news for Americans abroad, was going to have to survive in a world awash in English-speaking media.

The Gulf War had, dramatically, made CNN the major international-news player and redefined the global-news market. CNN was followed into the satellite news business by Murdoch's SkyTV, the BBC, and CNBC. What's more, from the global business boom flowed a Niagara of international business information. Britain's *Financial Times* and *Economist* went global; the *Wall Street Journal* launched its international edition; *USA Today* saturated hotels everywhere; and *Time* and *Newsweek* revved up their international editions.

And, then, the Internet.

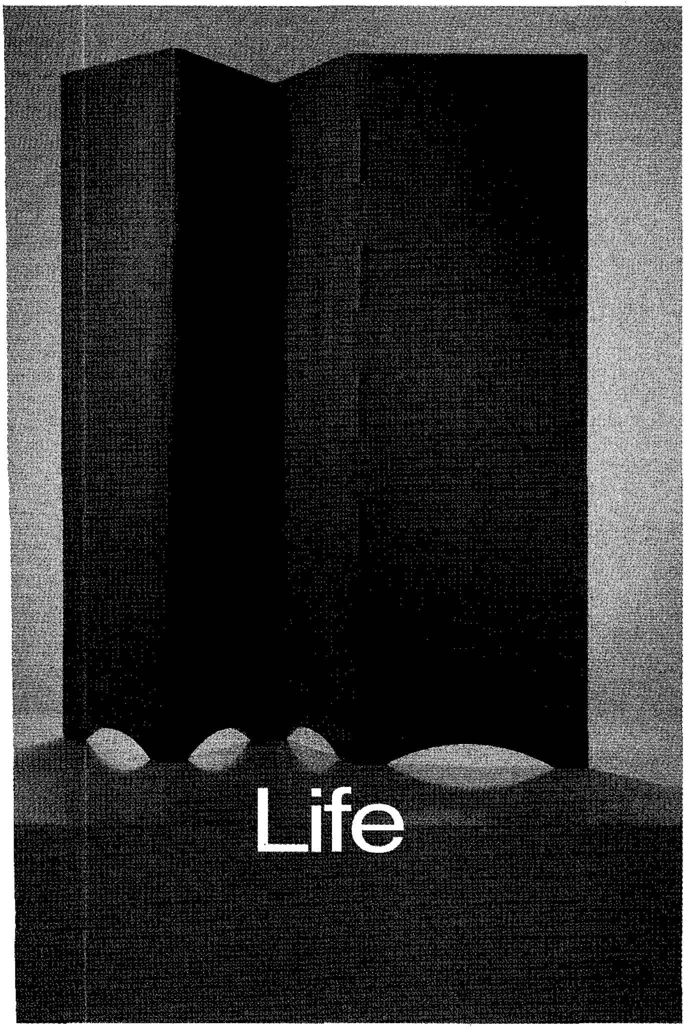
In the new paradigm, media outlets needed some other advantage—brand, distribution, sweepstakes, endless supplies of cash—to survive in a world of unlimited information.

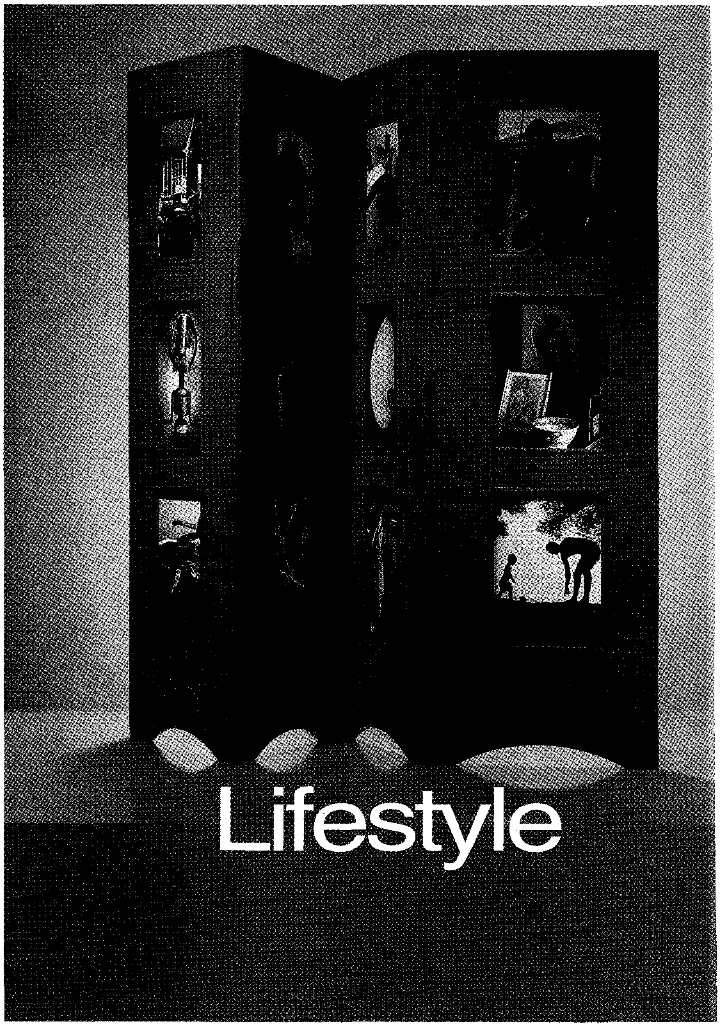
So, the *Times* sent the *Tribune* to business school, dispatching two of its seniormost management-type managers—Kathy Darrow and Ann Blinkhorn—and hiring the Boston Consulting Group (BCG) to study the situation and propose a rehabbed, re-jiggered, rejuvenated business model.

In some sense, however, after 100 years, the paper is a lot more European than it is American (at least in the spread-sheet-mission-statement-brand-position sense). While it doesn't particularly make money—teetering back and forth between scant profitability and minor loss—its editorial subsidies from the *Times* and the *Post* could well keep it going (without hurting anyone too much) indefinitely. Not to mention that, because the paper is headquartered in Paris and ruled by French labor laws, it isn't exactly possible to fire anybody.

Indeed, the *Times* managers are treated as foreign interlopers. "Opinionated, confrontational, without a doubt in their minds, they do love to fight," is how one longtime *IHT* insider characterizes the Darrow-Blinkhorn team. The BCG experts were regarded as a mercenary force. "You had to give them a course in the newspaper business," complained an *IHT* veteran.

The upshot of the *Times* determination and the BCG business prescription (one of the BCG proposals was that the paper should be given away free and become a loss leader in a new branding strategy) is a new corporate ethos that, practically speaking, almost nobody believes in—but it doesn't much change





the paper, either. To wit: There is a new global demographic, a stateless, wandering, international citizen of business. The *IHT* will be for him and her. For investment bankers, for globe-trotting executives, for supermodels. "If you read it in Geneva, you can count on your counterpart in Bangkok reading the same thing," says Michael Getler, the *IHT's* executive editor, hopefully. It is a premier brand, after all, in a growing information market, with top-tier partners. Why shouldn't the *International Herald Tribune* be the flagship paper of the global economy?

The answer is partly in the awkwardness of distributing a paper, a physical paper, to 228,000 readers across 184 countries—i.e., why would you? It is in the nature of its editorial arrangements with the *Post* and the *Times*—can you really create an international voice from these two exceedingly American papers? ("Well," say people at the *Tribune,* backing into the argument, "people want to know what people in the U.S. are reading.") It is in the paper's peculiar stateless condition—it isn't merely an offshoot, a brand extension, a goodwill ambassador of another business (like the *Financial Times* or *Time* or *Newsweek*); it exists only on the kindness of strangers. And, most of all, it probably isn't going to leap to the forefront of the superheated, up-to-the-minute global economy because its brand says steamer trunks, Idlewild Airport, and, well, Paris.

> *"As Tuscany becomes a hipper Hamptons, why shouldn't* **the Herald Tribune be a kind of Dan's Papers?** *A theme paper to evoke the experience of visiting Europe and distant ports. How depressing is that?"*

"When all was said and done," says a *Times* executive, "and a lot of time was spent on what is, relatively speaking, a very small business, it turned out that the *International Herald Tribune* is really a paper basically for tourists and expatriates."

"Why," I asked, "don't the *Times* and the *Post* sell it?"

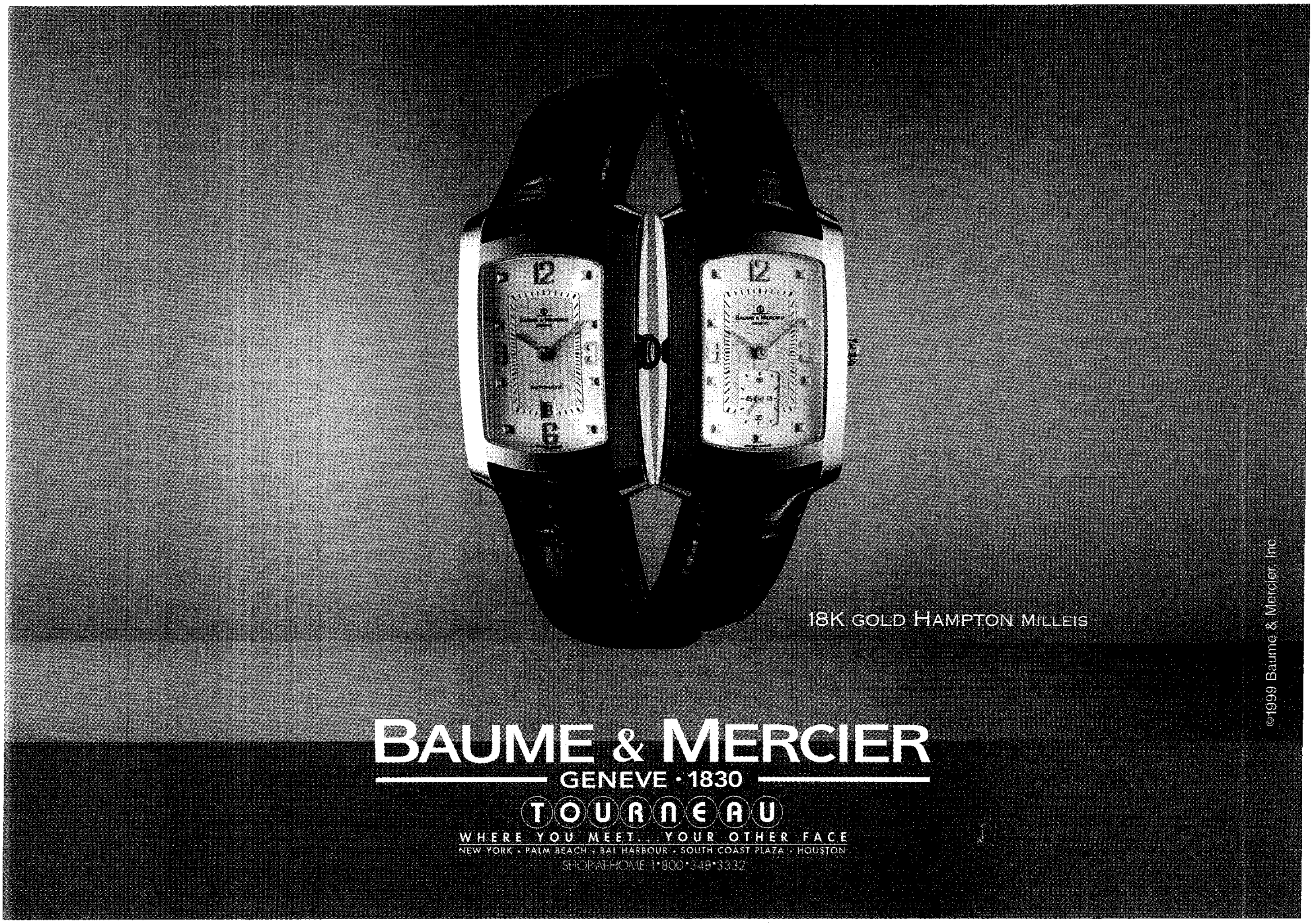
"To whom?"

BUT YOU GOTTA BELIEVE SOMEONE WILL find a business here. As Tuscany becomes a hipper Hamptons, why shouldn't the *Herald Tribune* be a kind of *Dan's Papers*? A theme paper to evoke the experience of visiting Europe and distant ports. How depressing is that?

I am afraid that globalization, that economic, social, and communications sea change by which we are all connected, actually, for the *International Herald Tribune,* sucks. It's not only the competition, or the ubiquity of English, or the fact that trips get shorter and shorter, but that the actual problems and true romance of remoteness are lost. We are never far away—therefore we don't have to worry about staying in touch. America is, of course, everywhere.

Still, this summer, and for a few more, I know what I'll be reading. Happily. ▬

E-mail: michael@burnrate.com



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CITYSCAPE KARRIE JACOBS

Fat City

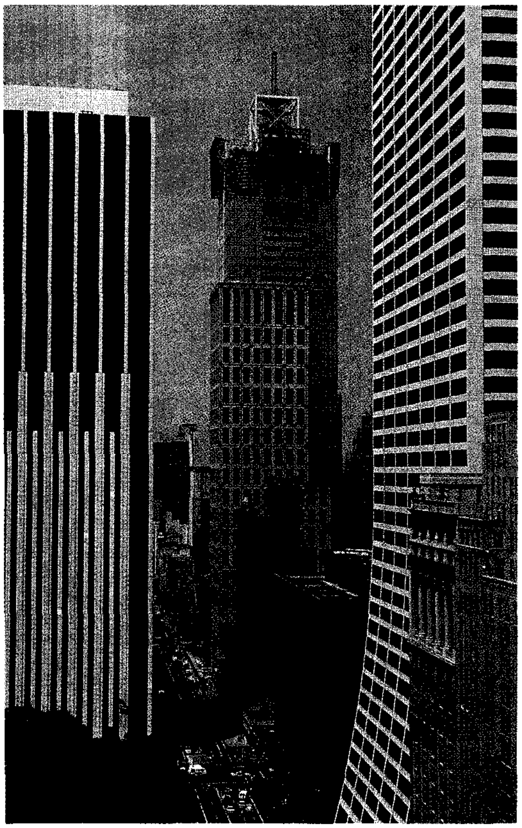
Strip away the genially glitzy signage, the oddly beautiful armature, and 4 Times Square—a.k.a. the Condé Nast tower—is an office building with a weight problem.

A FEW WEEKS AGO, ARCHITECT Bruce Fowle took me to the roof of the nearly completed office building at 4 Times Square that would soon house the Condé Nast empire. I hardly noticed that in this famously accident-prone place, fire alarms were ringing and the elevator operator was sure she smelled smoke. I was thrilled to be standing 50 stories above the street, surrounded by the exotic rigging that is this tower's most distinctive feature.

Fowle explained that the armature is functional: Diagonal beams at the top of the tower transfer the building's load outward and support four massive billboards. The antenna rising above us will be used by FM stations, and the framework around it will be covered with mobile-phone antennas and satellite dishes. As it happens, the structural members also support a weighty architectural concept, Fowle says: "The idea is the building decomposes as it reaches the sky, so the guts show."

The tour continues with the mechanical room that occupies the building's uppermost floors. With pride, Fowle leads me through the maze of pipes surrounding the big gas-fired absorption chillers, gigantic energy-efficient devices that will cool the air in the building. Like the solar panels that replace the spandrel glass on the upper floors, and the electricity-generating fuel cells housed in a room next door to what will someday be Condé Nast's stylish Frank Gehry–designed cafeteria, the chillers are part of the building's "green" package. They're one aspect of its split personality. The tower is full of devices that maximize its energy efficiency. Yet, all dressed up in an electric glow as required by Times Square's rules, it will guzzle wattage like a drunk on a bender.

Beyond the roof, which I love, 4 Times Square's most endearing quality is that it *isn't* the tower designed for the same site in 1984 by architects John Burgee and Philip Johnson. Instead of a painfully symmetrical granite shaft topped by a fussy mansard roof, one of a quartet of buildings planned as a reproach to the sleaze that Times Square in those dark days represented, this tower is a collage, a raucous late-century cut-and-paste job. Positively Clintonian in its desire to be all things to all people, 4 Times Square is a representation of the wishy-washy way we are right now—better as a piece of social commentary than as architecture.



Tower's records: 4 Times Square, viewed from the east.

VIEWED FROM THE EAST, THE BUILDING appears to be a low-key composition of granite and glass, in harmony with the corporate hum of midtown. The west side of the building, by contrast, is all glass, shot through with neon and accessorized with a jumble of signs, as befitting the now officially—and economically—sanctioned spirit of Times Square.

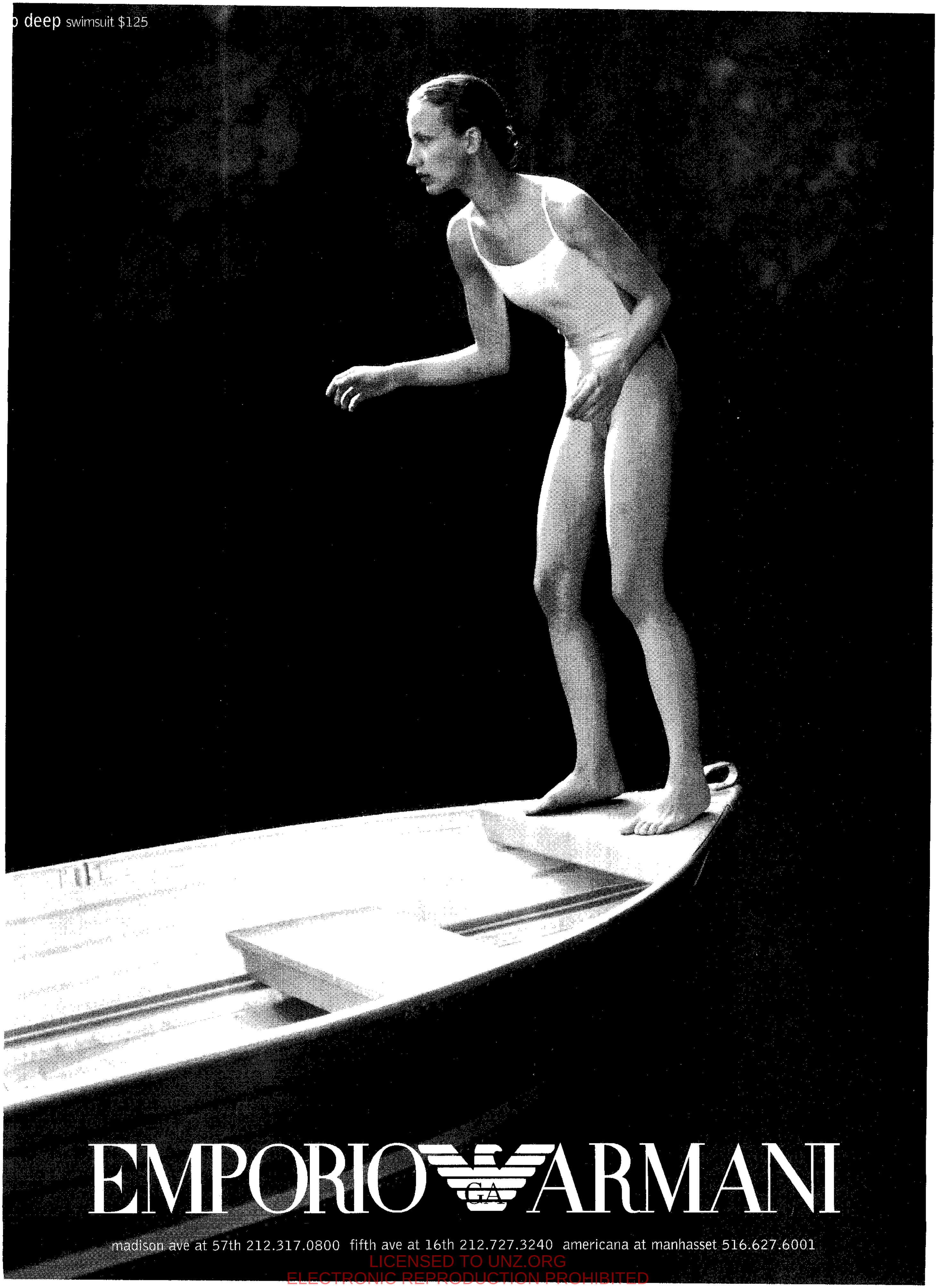
On 42nd Street, near the eastern corner of the tower, is the main entrance, the gateway to the headquarters of Condé Nast and of the law firm Skadden, Arps, Slate, Meagher & Flom, which has leased the uppermost floors. At the southwestern corner will be the entrance to ESPN Zone, a sports bar–interactive theme park where diners can lounge in overstuffed recliners transfixed by a wall of TV screens. The corporate portal is supremely dignified, an unmarked bank of glass doors framed by rough chunks of stone. The Zone's entrance will be identified by a "Sports Kebab," a huge skewer holding giant basketballs, footballs, baseballs, and tennis balls. Something for everyone.

The building's architects at Fox & Fowle are also responsible for the Reuters tower now under construction on the northwest corner of Seventh Avenue and 42nd Street. Renderings show a complex assemblage of rectangles and curves, the façade patched—like a pair of worn jeans—with advertising. It's a more nuanced variation on the 4 Times Square theme.

This balancing act, disguising high-priced offices with glitz—the word is actually used in the design guidelines issued by the Empire State Development Corporation—can be attributed to Rebecca Robertson, who led the state's 42nd Street Development Corporation through the slump of the late eighties and early nineties, when it seemed the four office towers would never be built. Robertson, who today works for the Shubert Organization, hired architect Robert A. M. Stern and the late graphic designer Tibor Kalman's M&Co. to codify what she calls the "honky tonk" aesthetic into rules that architects and developers could follow.

Four Times Square is the first major project built by the Durst Organization under the leadership of 55-year-old Douglas Durst. Angered by the subsidies the state was offering developers, Douglas's late father, Seymour, spent most of the

Photograph by Andrew Gordon/Fox & Fowle Architects.



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eighties unsuccessfully suing to stop George Klein and the Prudential Insurance Company of America from building the four Burgee-and-Johnson-designed towers in Times Square. Douglas simply bought in (and enjoyed those very subsidies). In 1996, he purchased the biggest of the properties for $75 million. "Unlike the developers who came before him," Robertson recalls, Durst understood that the building had to be bright and flashy. "He embraced it."

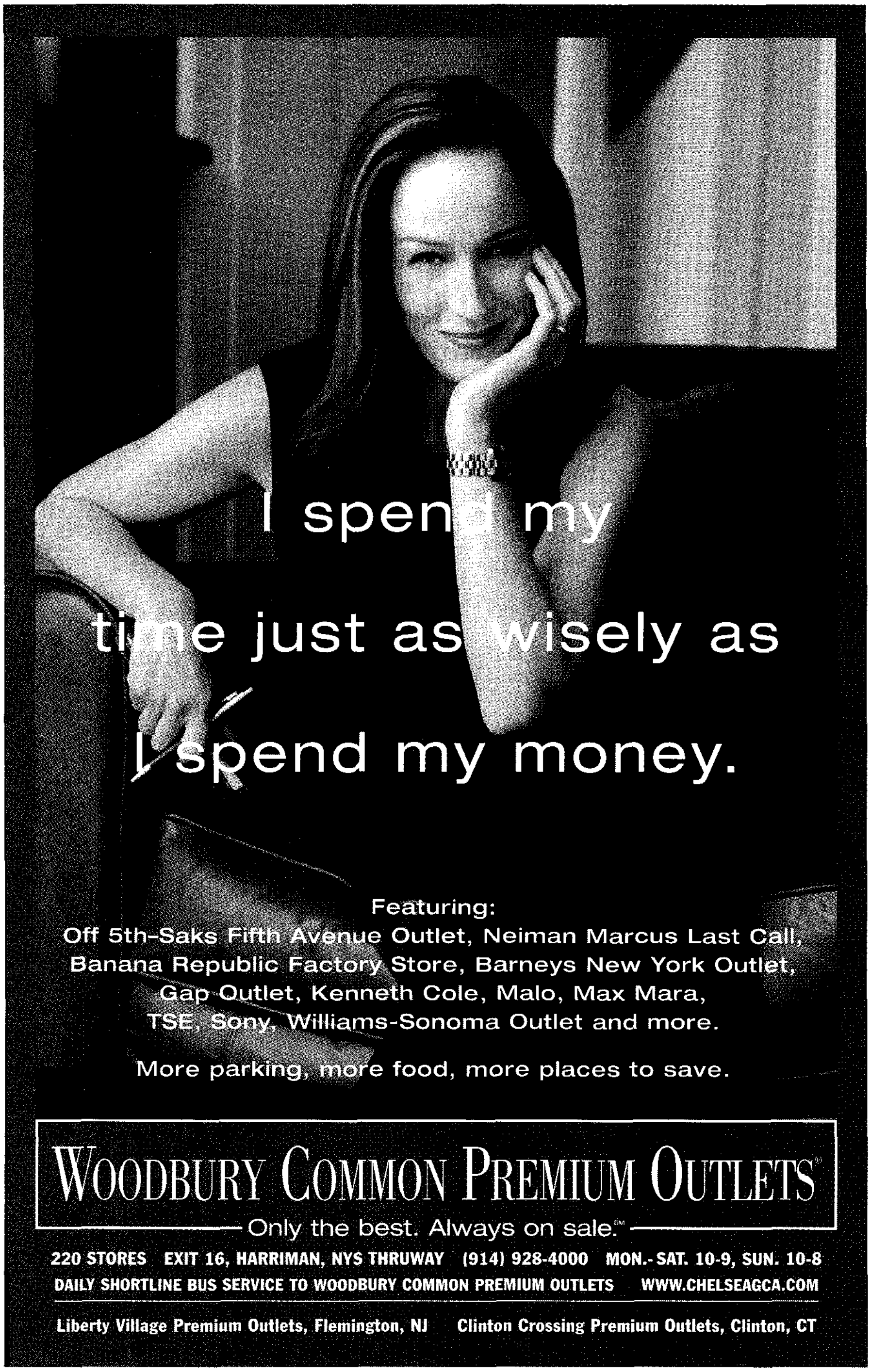
> *"Suddenly I had the feeling that* **if you stripped away the neon, the glass,** *and the Sports Kebab, what you'd have is one of those four nasty Burgee-Johnson buildings, circa 1984."*

WHILE I'M ALL FOR DRESSING CORPORATE towers in neon drag, something about 4 Times Square bothers me. I can't put my finger on it until Fowle and I make our way down from the roof, back out to the sidewalk.

As we gaze upward, Fowle tells me the tower is "way beyond the F.A.R. of normal New York City building." F.A.R. stands for floor area ratio, the amount of square footage that may be built on a property. The Times Square towers, built under the auspices of the state and not subject to city zoning regulations, turned out—surprise!—much taller and fatter than city zoning allows. Suddenly I had the feeling that if you stripped away the neon, the glass, and the Sports Kebab, what you'd have is one of those four nasty Burgee-Johnson buildings, circa 1984.

This feeling is not entirely baseless. The four towers that Klein planned to build in the eighties represented nearly 4.1 million square feet of office space. A tract published at the time warned, "Times Square's current F.A.R. of 18 is considered to be high. But the Project enables an F.A.R. of 45 for its tallest tower—an exceptional density that will darken Times Square."

That "tallest tower" is, of course, 4 Times Square. It sits on a somewhat larger property than the eighties tower



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would have, because Durst added adjacent sites to the package. But though it's only 48 stories (not counting the satellite farm on top) instead of the 56 originally planned for the site, the new building takes up 1.6 million square feet—*more* than the 1.54 million square feet projected for the Burgee-Johnson tower. Fowle estimates that it has an F.A.R. of 35. The Reuters tower, at 30 stories and 855,000 square feet (F.A.R. of 31, says Fowle), will be slightly larger than the 29-story, 705,000-square-foot tower planned in the eighties.

The state is now evaluating two towers proposed by Mortimer Zuckerman's Boston Properties, which gained custody of the last two Prudential sites. One has been designed by Skidmore, Owings & Merrill for the property where the Times Square Brewery now stands, on the south side of 42nd Street and Broadway; the other, next door to the New Amsterdam Theatre, by Kohn Pedersen Fox Associates. The designs have not yet been made public.

The Kohn Pedersen Fox tower could be as large as 892,000 square feet; the Burgee-Johnson tower intended for that spot was going to be roughly 858,000 square feet. The state requires nearly 18,000 square feet of advertising and retail signage on the KPF-designed tower, along with multiple setbacks and "dynamic juxtaposition of major building masses" and "façades that fit the glitzy character of Times Square."

The guidelines are supposed to minimize the impact made by these bulky buildings, and judging by 4 Times Square, the illusion works reasonably well. But the point is that the architects have to minimize the bulk *because* there's so much bulk to minimize. What happens when the crossroads of the world is finally ringed by these four huge—albeit glitzy—towers? When E-Walk and Madame Tussaud's open, along with 42nd Street's dozens of multiplex screens?

The picture I have in my head is the overbuilt streetscape of Hong Kong, where pedestrian gridlock is commonplace. I refused to believe, back in the eighties, that this project would ever be realized. I'm still incredulous. Okay, maybe one or two of these buildings are not so bad. But the whole oversize quartet, even with the shiny packaging, is going to be oppressive. Thanks to the advertising signs, Times Square will not be "darkened" (except, of course, in the daytime). But these towers still represent the transformation of the entertainment district into a denser, albeit wackier, version of midtown. ■

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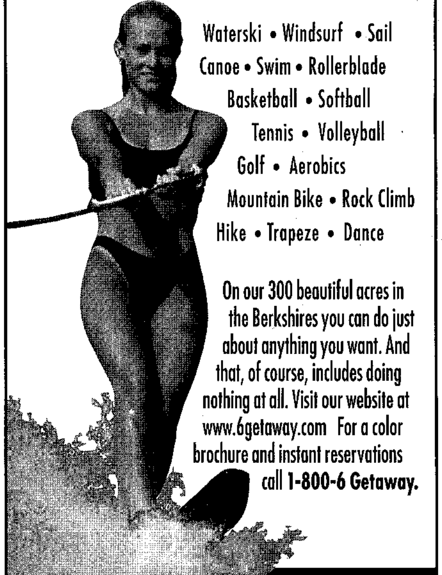

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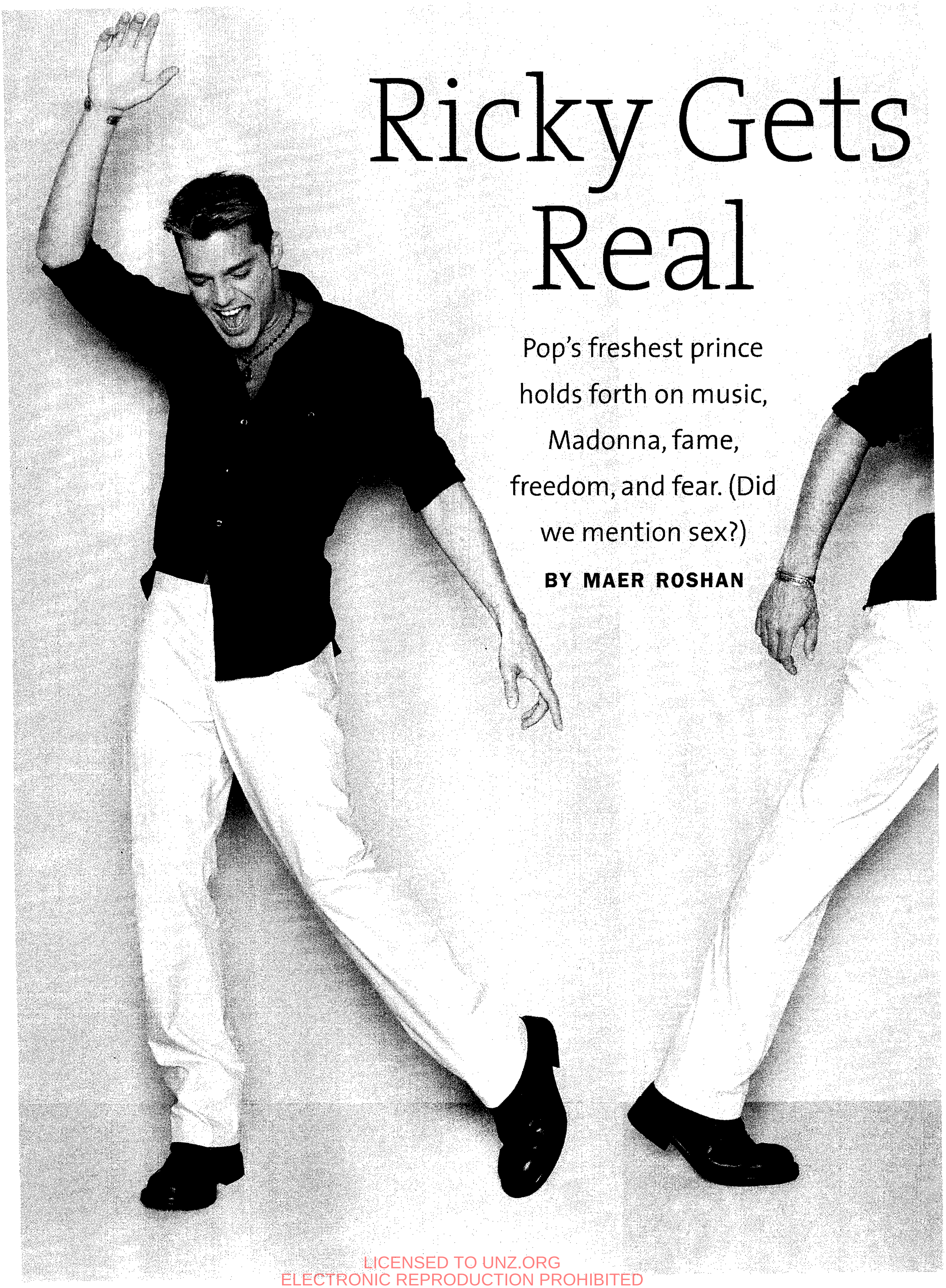
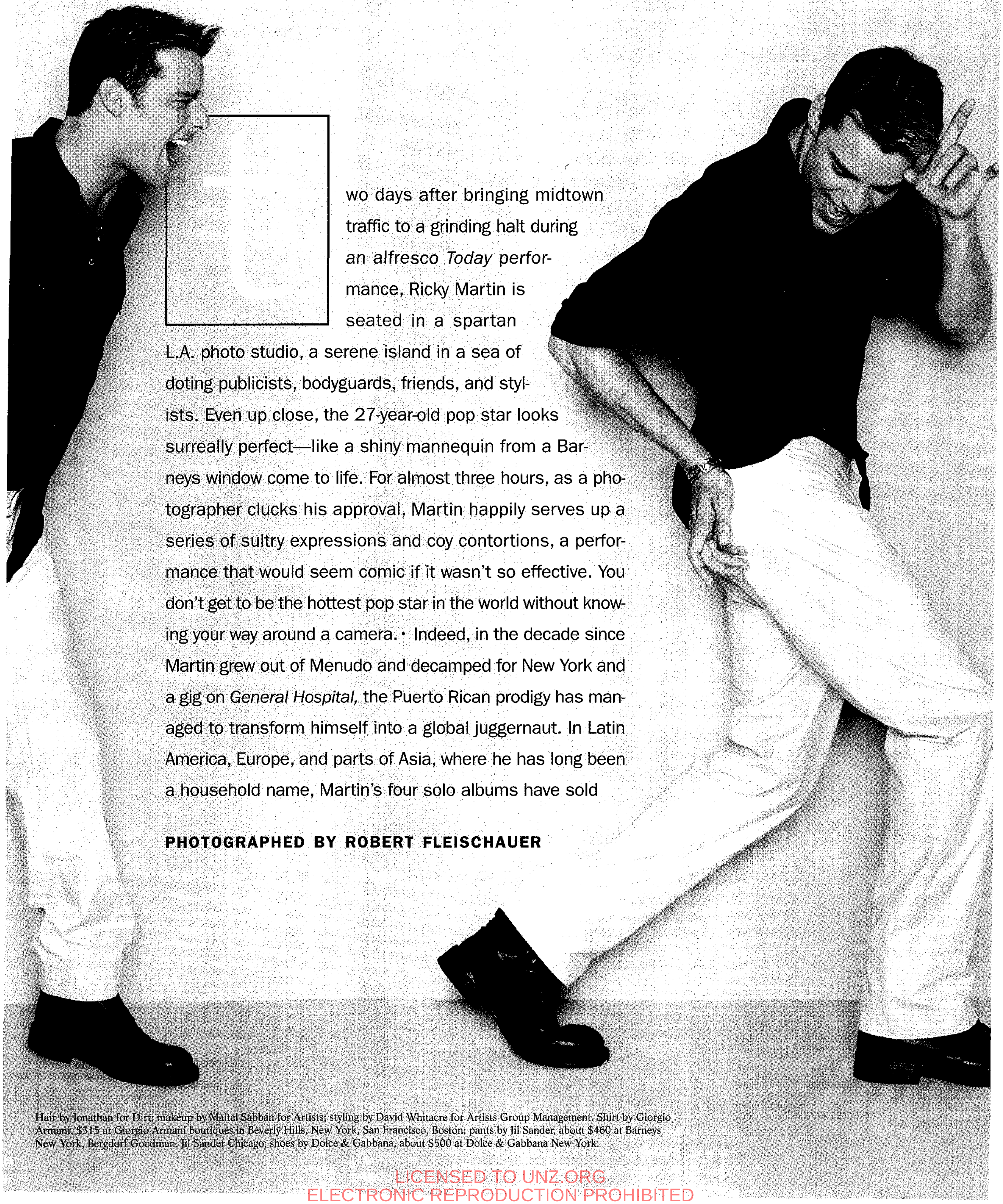


Ricky Gets Real

Pop's freshest prince holds forth on music, Madonna, fame, freedom, and fear. (Did we mention sex?)

BY MAER ROSHAN



Two days after bringing midtown traffic to a grinding halt during an alfresco *Today* performance, Ricky Martin is seated in a spartan L.A. photo studio, a serene island in a sea of doting publicists, bodyguards, friends, and stylists. Even up close, the 27-year-old pop star looks surreally perfect—like a shiny mannequin from a Barneys window come to life. For almost three hours, as a photographer clucks his approval, Martin happily serves up a series of sultry expressions and coy contortions, a performance that would seem comic if it wasn't so effective. You don't get to be the hottest pop star in the world without knowing your way around a camera. • Indeed, in the decade since Martin grew out of Menudo and decamped for New York and a gig on *General Hospital*, the Puerto Rican prodigy has managed to transform himself into a global juggernaut. In Latin America, Europe, and parts of Asia, where he has long been a household name, Martin's four solo albums have sold

PHOTOGRAPHED BY ROBERT FLEISCHAUER

Hair by Jonathan for Dirt; makeup by Maital Sabban for Artists; styling by David Whitacre for Artists Group Management. Shirt by Giorgio Armani, $315 at Giorgio Armani boutiques in Beverly Hills, New York, San Francisco, Boston; pants by Jil Sander, about $460 at Barneys New York, Bergdorf Goodman, Jil Sander Chicago; shoes by Dolce & Gabbana, about $500 at Dolce & Gabbana New York.

more than 15 million copies. In America, his eponymous English-language CD sold 4 million in four weeks and made Martin the poster boy for America's endlessly heralded Latin invasion. A catchy, slickly produced amalgam of Latin fusion, classic rock, and bubblegum pop—it spawned a single, "Livin' La Vida Loca," that has become the summer anthem of 1999. As his electrifying performance at the Grammys made clear, he has the kind of charisma that prompts normally sober critics to compare him gushingly to Elvis and the Beatles. Martin's upcoming seventeen-city tour, which kicks off in Miami next October, includes two nights at the Garden on October 28 and 29. Tickets go on sale July 10. • He's not completely immune from the perks of celebrity ("Ricky feels like mashed potatoes!" someone barks during the shoot, and a woman dutifully trundles off to fetch some), but in the midst of this madness, he still seems surprisingly down to earth. In person, he is winningly earnest and intensely physical—the kind of guy who looks straight in your eyes and touches your arm while discussing his sister in San Juan. *New York*'s Maer Roshan met with Martin last week, just hours before the singer's appearance at a local record store forced police to shut down several city blocks.

Maer Roshan: *I know you've been at this for a long, long time, but did it scare you to suddenly blow up so fast? Did you ever imagine that things would get so big so quickly?*

Ricky Martin: You mean in America?

Yeah.

R.M.: You know, in a way I never wanted to be overwhelmed by America. It can be a scary place. But I had a mission, and the mission was to get rid of stereotypes and make people understand a little bit more of what a Latin performer, Latin sound, can be. It's always been my plan.

But the roller-coaster aspect of all this must be terrifying sometimes.

R.M.: You have to stay in touch with your mind and your soul, because it's not just a problem of it being terrifying or overwhelming—it can be fatal. Looking back at the history of those in this business who weren't ready for it, who couldn't deal with the applause and ended up dead or on drugs—that's something I don't want to face. I want to be happy.

How will you manage that?

R.M.: With silence. That's my medicine. The adrenaline of press conferences, photo sessions, the energy of the concerts, it's like a drug. It's addictive. There's nothing like it. And when it's over, you have to lock yourself in a room and just be alone.

On my way here, I heard on the radio that some people had camped out at the Beverly Center for fourteen hours waiting for you to arrive. And right now there are probably 10,000 screaming people out there, all waiting to see you and touch you and get a piece of you. How do you possibly prepare for something like that?

R.M.: It's not really a challenge for me. I get a lot from it, too. Just looking at people's eyes when you're signing autographs, you know, at an in-store or in a concert. People think when I'm up here, because of the lights and everything, that I can't see the audience. But I can—I *do* see the audience and it's my food . . . I don't know how to say it. The way I feed myself is looking at people's reactions and people's faces. You just try and absorb everybody. It's pure energy. And all these people, all of them are telling you, "You're doing great, man."

People cite the Grammy Awards as the pivotal turning point for you. When you look back on your performance that night, what was it about you that caught the fancy of so many people?

> "I feed myself by looking at people's reactions and their faces. It's pure energy. All these people, they're all telling you, 'You're doing great, man.'"

R.M.: You know, when people think Latin, they're expecting a stereotype, and all of a sudden they got this guy with, yes, very intense Latin influences but also with a very futuristic visual aspect and a different style, and it kept them off-balance. And the fact that I make the audience

> In order to get respect, I have to put some quality in my music. I can't just get up and shake my ass.

part of the stage and raised the sound level—it was like theater, different than the Grammys usually are.

It also seemed like you actually got off on being there, which is more than you could say for a lot of the performers.

R.M.: You kidding me? Look who I was performing *for*! Besides the millions of people watching, I was performing for the industry, and I need to be respected by my peers. When you see Sting looking at you and analyzing what you're doing and analyzing your style and the way you're coming across, that's *beautiful.* I'm young and everything, but you know, look at me. I have something to say.

Was there a moment when you got off the stage and realized, "Damn, I just became a superstar"?

R.M.: No. But I said, "This is going to be awesome." [*Laughs*] "This is going to be *beautiful.*" I said to myself, "Hold on tight, buddy, it's gonna happen right now."

It's occurred to me that much of your mystique is derived from this raw sex appeal, and yet you've consciously shied away from it sometimes. You've complained that the focus on you as a sex symbol takes away from your credibility as a musician.

R.M.: I believed that in the past but not really now. Because if you start looking back—I mean, look at Elvis. *He* was a sex symbol, and now he's a legend. The same thing with Valentino. Even Diana's kid, the prince, *he's* become a sex symbol. You know, in the end sexuality is important. We are here because of a sexual relationship, and on top of that I am a Latin guy. When you meet someone in the Latin culture, you kiss immediately. "Hi, nice to meet you—*mmmmuhhh.*" So I am not going to try to go against the tide. I'll just have fun with it while I still have it.

So you don't mind being a sex object anymore [laughs]. Me neither!

R.M.: An object? I don't know. I am a person too. A man that has feelings. And at the same time, I want respect from the audience, and in order for me to get respect, I have to have some quality in my music. Not just shake my ass.

In the same interview, you said, "What I say about sexuality is, I leave it for my room and lock the door." Given your amazing success and the realities of modern media, do you really think you can keep the door locked for much longer?

R.M.: You know, I've done it for fifteen years, and maybe it's going to be different now. But in the end, it's my space, it's my house, and it's not only for me, but also I have a mother, and I have a sister and brothers, and I have a father. And some people want to cause them pain. People are out there just wanting to destroy it. They see you happy; they don't like when they see you happy. They just want to break that magic. So you've got to ignore them and just pray for those souls that just want to do you harm. I don't owe them anything.

Whom do you see as your role models in this business? I know you've become friendly with Madonna.

R.M.: Having the opportunity to work with her, *yes,* I learned a lot. I learned that it doesn't matter where you are or who you are, you have to be willing to listen, and not everything has to be the way you want it to be, nonnegotiable. Madonna goes into a studio and she says, "What do you think? What do you like? What do you hate?" But there's a lot of others, like Sting or David Bowie, I've learned from as well.

Why has Latin music taken off here all of a sudden? Is it a real change or a temporary fad?

R.M.: Besides the fact that the Latin community is the fastest-growing minority in America, I think it's a phenomenon that is not only happening here; it's been happening in Europe for the past few years, and in Asia, stronger than ever. All over, people are becoming open to different ideas and different cultures.

But there have been complaints that the Latinos who are most successful are invariably the ones who seem the least, well, Latino. Someone in Time *magazine claimed that darker-skinned Latins still still can't land a contract. What do you think of that?*

R.M.: I can't get any more Latin! It's so *racist* to say that because you are dark-skinned you cannot make it in America. Whoever wrote that should go to jail or at least get sued. It makes me angry. People forget that there's a long list of artists who have been doing this for so many years, like José Feliciano, like Gloria Estefan. Santana played Woodstock! So this so-called Latin movement isn't new. There are a lot of artists in Latin America who have all the tools to cross over. It will happen. It's just not there yet.

What do you think Anglo culture has to learn from Latin culture?

R.M.: [*Long pause*] Faithfulness.

Your success has also renewed a lot of interest in Menudo, which some former members now remember as cruel and exploitative. What was it like for you? Do you have good memories of that time?

R.M.: It was a lot of work. I look back, and I can't believe the hours I had to work, and I was a young kid and I gave up a lot. To be a kid, to work for twelve hours a day. God, that could be lonely! But they tell you, Hey, if you're not happy, you can leave! It's okay.

And then you were forced to retire when you were, I guess, 18.

R.M.: Seventeen.

Seventeen. And you moved to New York. What neighborhood did you live in?

R.M.: I lived in Astoria, in Long Island City. Everyone but me was Greek.

What was your life like at the time?

R.M.: Very quiet. I wanted to be outside of Manhattan. I just needed to spend time with myself. It didn't matter *where* I was. But I stayed in New York because I wanted to study acting, and I didn't want to go to L.A. because it was too far from home. So I thought New York is perfect, you have, you know, the theater, the culture, museums. You can grow intellectually. And at the same time, I had anonymity.

Anonymity.

R.M.: Anonymity. New York City for anonymity—it's perfect. For me, it was so important to walk through a park and sit on a bench and just look at people and just think about my stuff. Because for the first years of my career in Menudo, it was all about giving, giving, giving, *giving.* They said, "You have to wear these clothes and wear this haircut and sing this song." So after a while, I lost my personality, who I am. What *I* hated and what *I* liked. Because I didn't know myself back then. I didn't know myself at all.

And now you're back where you started in a way. Even in New York you probably can't walk the street anymore, can you? I mean, without being recognized?

R.M.: It depends what kind of beard I wear [*laughs*].

What makes you happy?

R.M.: [*Laughs*] Simplicity. That's all.

I know that you went through a lot of religious experimentation, like Scientology and Judaism. What were you looking for?

R.M.: Yeah, Judaism, but also a little bit of everything—Buddhism, everything. I grew up being Catholic, a beautiful religion. But you have to search. You cannot have tunnel sight. You have to keep looking for meaning.

If you went to my temple, I'd probably go more than once a year.

R.M.: [*Laughs*] Maybe I'll start.

It occurred to me watching you on the Today *show that you're living the ultimate fantasy. You're young and rich and famous and healthy and beautiful and talented—right now you kind of own the world. And I wanted to know, what does the*

(continued on page 171)

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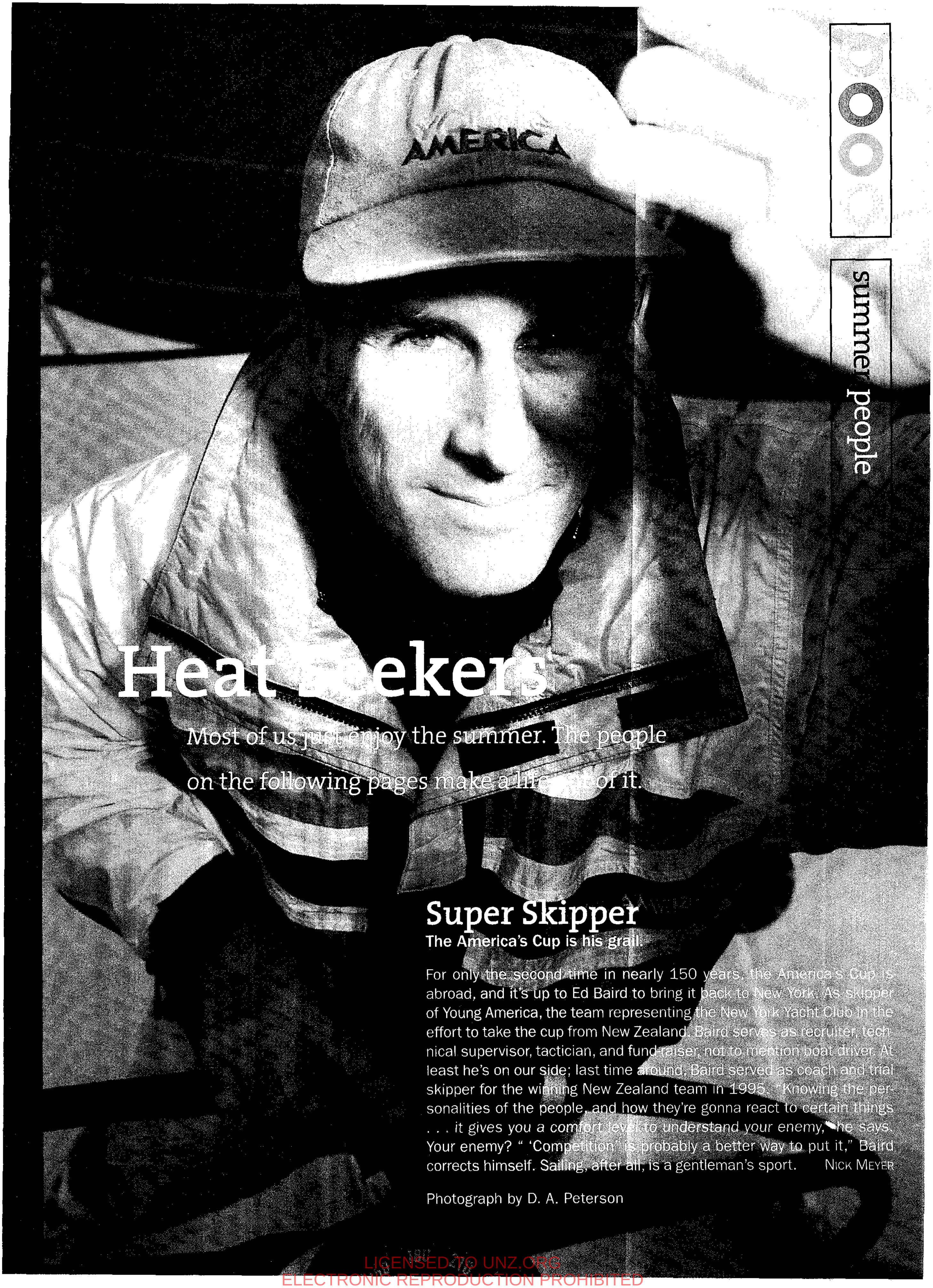


Heat Seekers

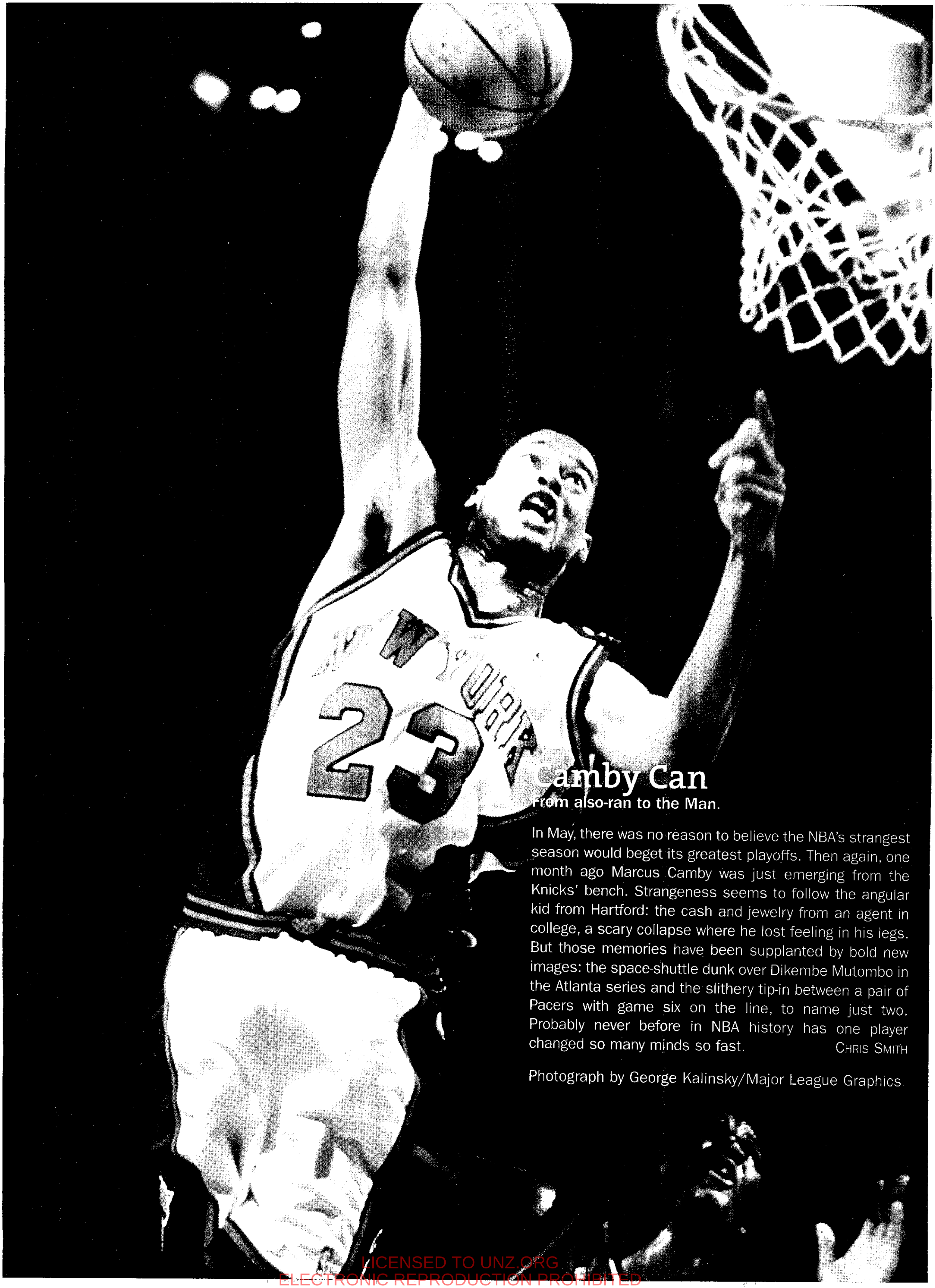
Most of us just enjoy the summer. The people on the following pages make a lifestyle of it.

Super Skipper

The America's Cup is his grail.

For only the second time in nearly 150 years, the America's Cup is abroad, and it's up to Ed Baird to bring it back to New York. As skipper of Young America, the team representing the New York Yacht Club in the effort to take the cup from New Zealand, Baird serves as recruiter, technical supervisor, tactician, and fund-raiser, not to mention boat driver. At least he's on our side; last time around, Baird served as coach and trial skipper for the winning New Zealand team in 1995. "Knowing the personalities of the people, and how they're gonna react to certain things . . . *it gives you a comfort level to understand your enemy,*" he says. Your enemy? " 'Competition' is probably a better way to put it," Baird corrects himself. Sailing, after all, is a gentleman's sport. NICK MEYER

Photograph by D. A. Peterson



Camby Can

From also-ran to the Man.

In May, there was no reason to believe the NBA's strangest season would beget its greatest playoffs. Then again, one month ago Marcus Camby was just emerging from the Knicks' bench. Strangeness seems to follow the angular kid from Hartford: the cash and jewelry from an agent in college, a scary collapse where he lost feeling in his legs. But those memories have been supplanted by bold new images: the space-shuttle dunk over Dikembe Mutombo in the Atlanta series and the slithery tip-in between a pair of Pacers with game six on the line, to name just two. Probably never before in NBA history has one player changed so many minds so fast. CHRIS SMITH

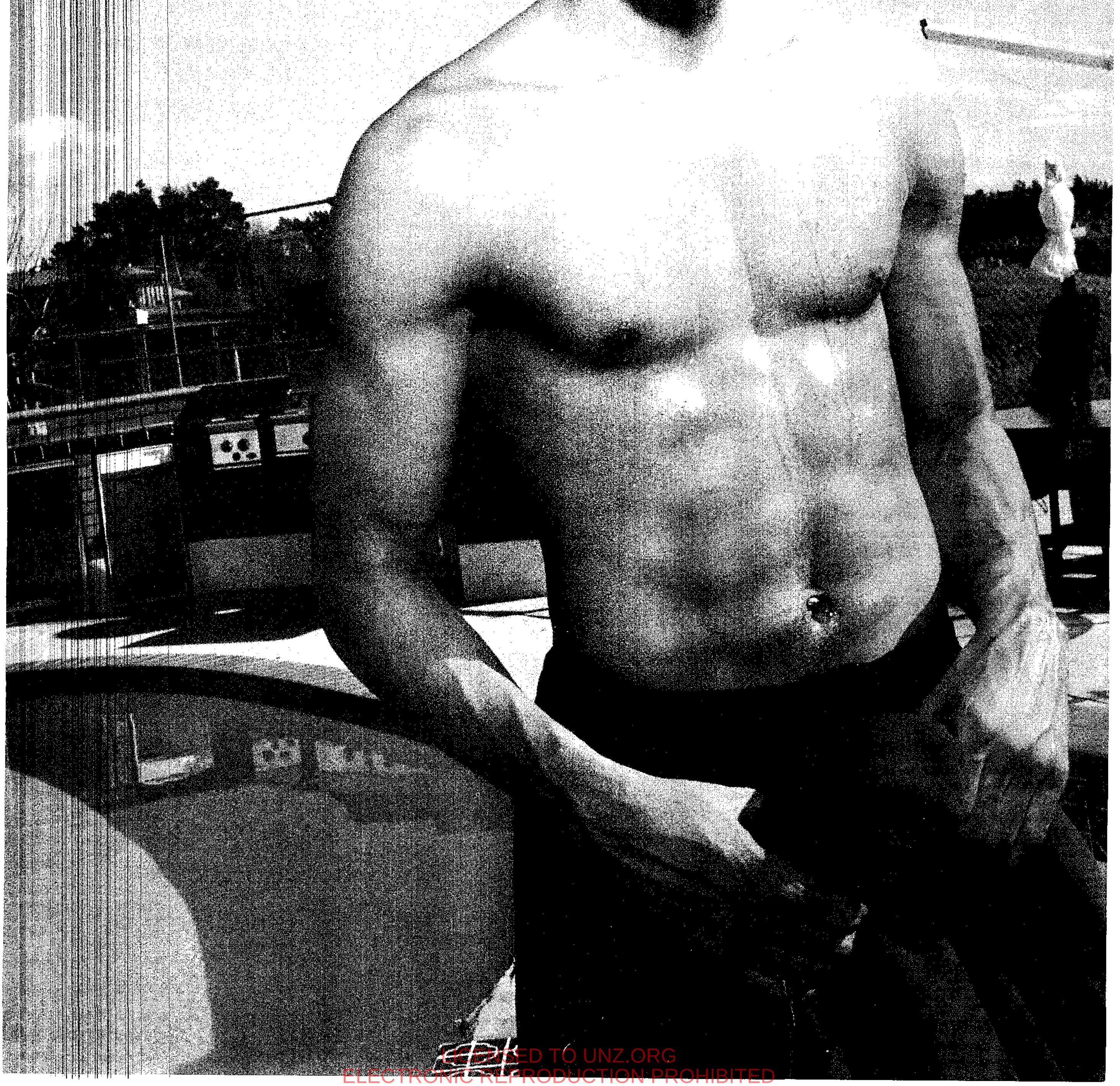
Photograph by George Kalinsky/Major League Graphics

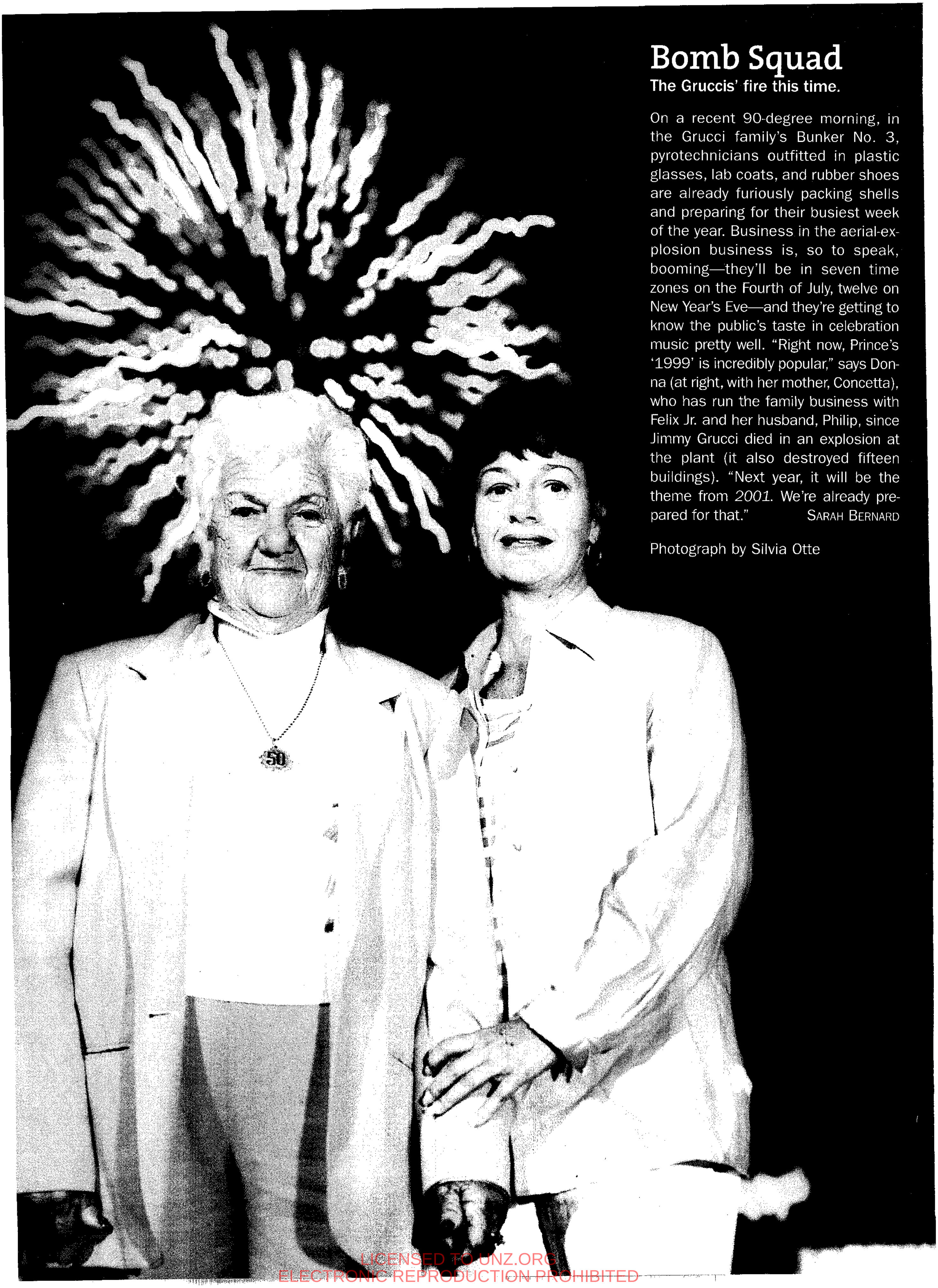
Spree World

He made the Knicks the American Dream team.

You'd think the laws of political photo opportunism would have forced Rudy Giuliani into a courtside seat at the Garden by now. Maybe the mayor was holding out for the finals, but his failure to embrace these Knicks is a sign of how deep a psychic revolution Latrell Sprewell has led on this team. Never mind Sprewell's legal hassles. On the court, he's remade the plodding Knicks in his own image. Sprewell has a playground genius for improvisation; the basketball phrase "breaking down the defense" has come to electric life in Sprewell's game, as he seizes the opportunity in the mess he provokes. Giuliani is clearly more comfortable playing to his nostalgia-loving Yankees base—but seven games later, maybe he'll have to change his tune. C.S.

Photograph by Harry Benson





Bomb Squad

The Gruccis' fire this time.

On a recent 90-degree morning, in the Grucci family's Bunker No. 3, pyrotechnicians outfitted in plastic glasses, lab coats, and rubber shoes are already furiously packing shells and preparing for their busiest week of the year. Business in the aerial-explosion business is, so to speak, booming—they'll be in seven time zones on the Fourth of July, twelve on New Year's Eve—and they're getting to know the public's taste in celebration music pretty well. "Right now, Prince's '1999' is incredibly popular," says Donna (at right, with her mother, Concetta), who has run the family business with Felix Jr. and her husband, Philip, since Jimmy Grucci died in an explosion at the plant (it also destroyed fifteen buildings). "Next year, it will be the theme from *2001*. We're already prepared for that." SARAH BERNARD

Photograph by Silvia Otte

If the Suit Fits . . .

Malia Mills: Tops in bikinis.

“Everyone comes in here saying they are a medium,” says Carol Mills, rolling her eyes. "You know that’s just not true.” Carol and Malia Mills spent their childhood in Hawaii, so they know the real needs of women—or gals, as they prefers to call them—who wear swimsuits as daywear. "Everyone has a story about a bathing suit," says Malia. "The suit they wore on their honeymoon, the day the whole thing broke—crazy, emotional stories." That may be true, but no other garment forces women to examine their insecurities, then take them to the beach. Malia’s seven-month-old NoLIta suit shop is a refuge for those anxieties, whispered and shouted from behind the dressing room’s sunny curtain. “Women are sometimes their own worst enemies,” Malia says. “We definitely try to sell more than bathing suits—we try to sell that notion that if you feel good, you’re going to look good.” Alexandra Lange

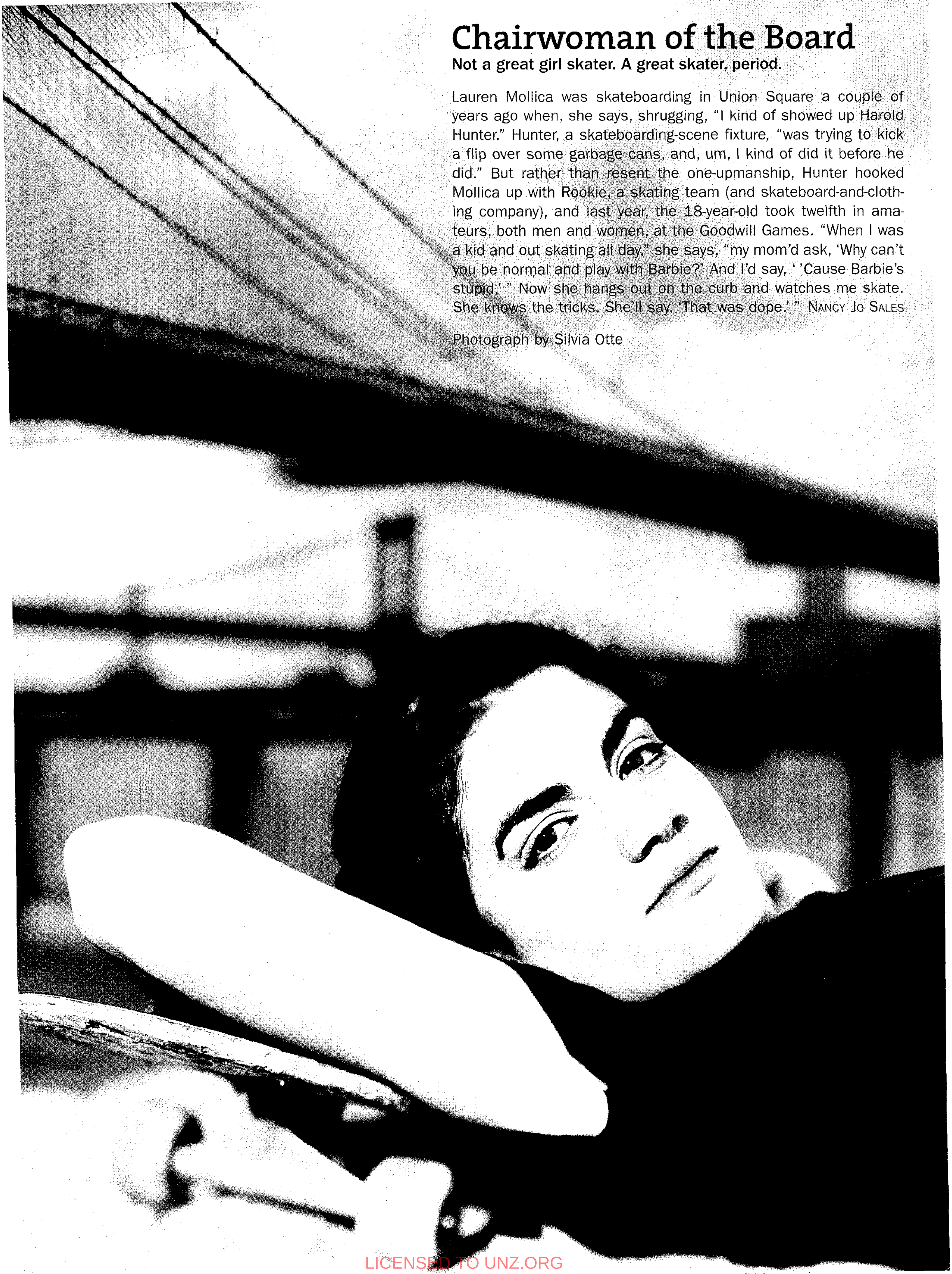
Photograph by James Smolka

Hair and makeup by Ellen Koenigsberg for Sally Harlor.

Chairwoman of the Board

Not a great girl skater. A great skater, period.

Lauren Mollica was skateboarding in Union Square a couple of years ago when, she says, shrugging, "I kind of showed up Harold Hunter." Hunter, a skateboarding-scene fixture, "was trying to kick a flip over some garbage cans, and, um, I kind of did it before he did." But rather than resent the one-upmanship, Hunter hooked Mollica up with Rookie, a skating team (and skateboard-and-clothing company), and last year, the 18-year-old took twelfth in amateurs, both men and women, at the Goodwill Games. "When I was a kid and out skating all day," she says, "my mom'd ask, 'Why can't you be normal and play with Barbie?' And I'd say, ' 'Cause Barbie's stupid.' " Now she hangs out on the curb and watches me skate. She knows the tricks. She'll say, 'That was dope.' " Nancy Jo Sales



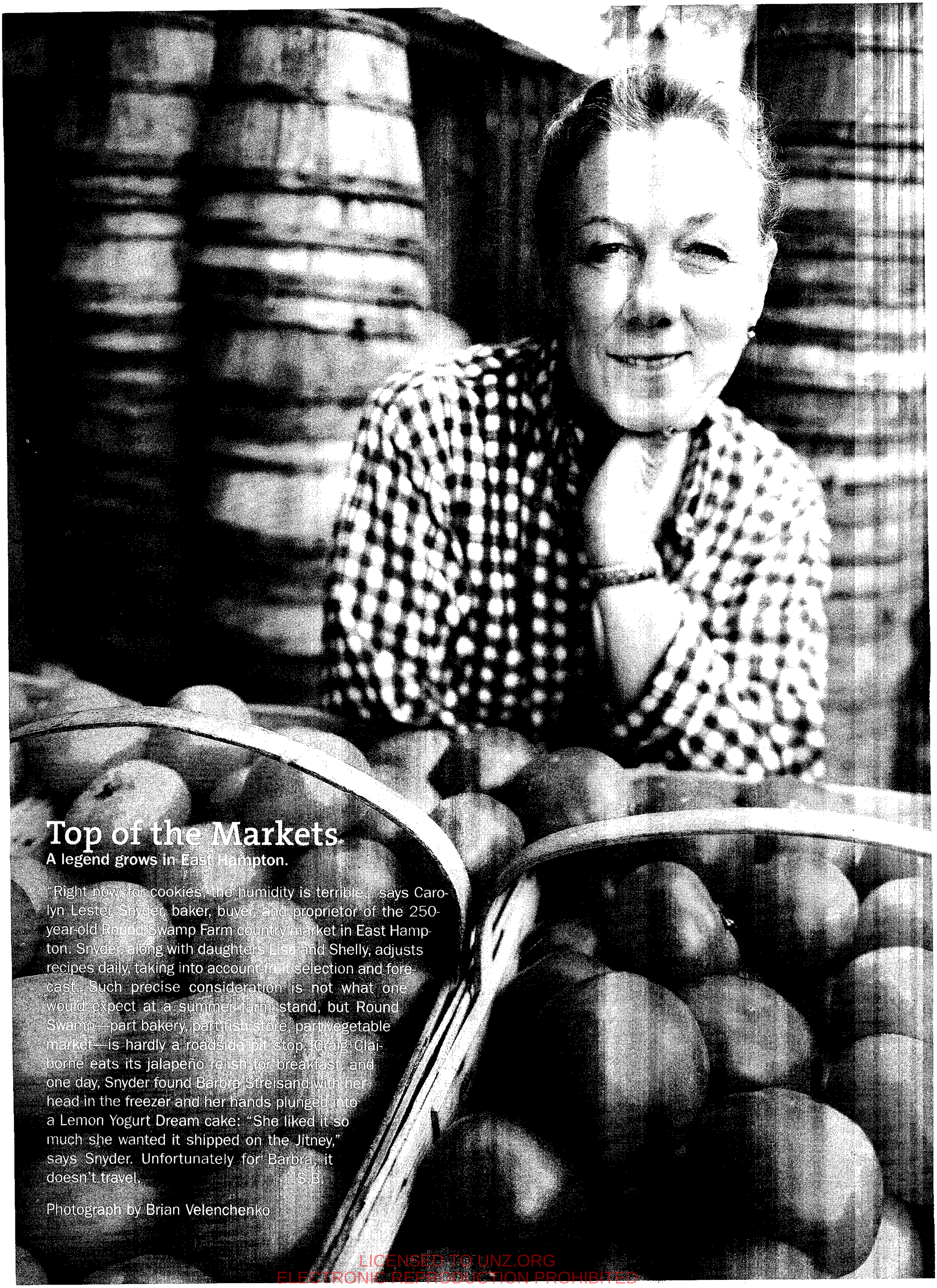
Photograph by Silvia Otte

Landscape Painter

Robert Dash's living artwork.

"If you can set a table well," Robert Dash says modestly, "you can garden well." If that's so, then Dash's Sagaponack plot, the Madoo Conservancy, is a feast of truly dazzling proportions, incorporating Chinese, Italian Renaissance, and mock-classical elements into two dense acres. Dash, like other painters of his generation—Pollock, de Kooning, Lord—was drawn to the South Fork by its exceptionally pure sunlight. "As an added gift," he says, "I got this phenomenal Bridgehampton loam." Painting and gardening, says Dash, "are sister arts. You get ideas for each you would never have without the other." The inspiration for his "mauve-ish, purple-ish" gazebo, for instance, came from Manet's observation that "the color of the very air is violet." In a marked departure from such influences, Dash is considering a foray into late-nineties conceptual art. "I'm looking for a tenant for my hermit's hut," he jokes. "He'll be chained to the table, hiss at guests, and read from incunabula all day. That shouldn't be a hard job to fill, should it?" ETHAN SMITH

Photograph by Brian Velenchenko



Top of the Markets

A legend grows in East Hampton.

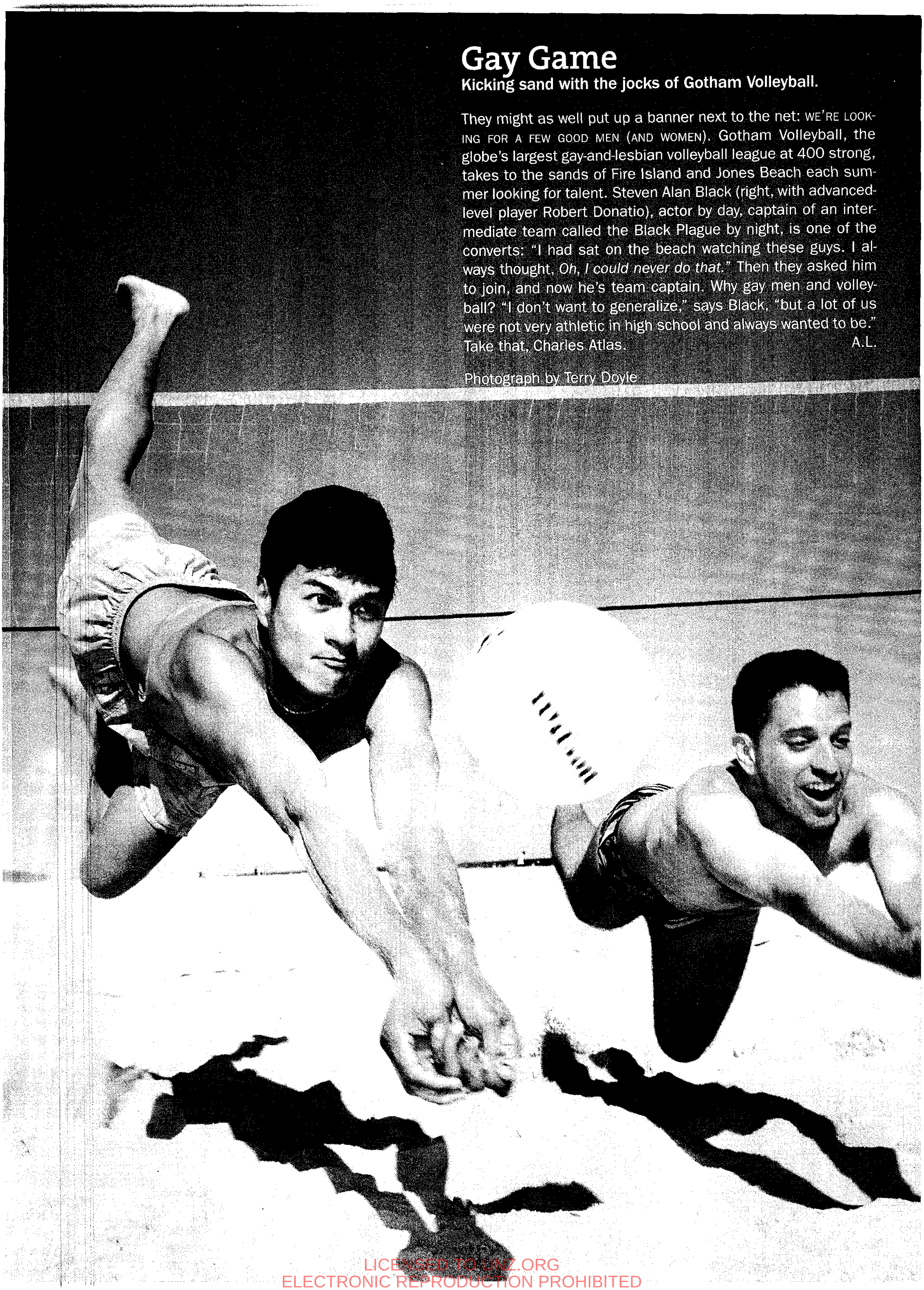
"Right now, for cookies, the humidity is terrible," says Carolyn Lester Snyder, baker, buyer, and proprietor of the 250-year-old Round Swamp Farm country market in East Hampton. Snyder, along with daughters Lisa and Shelly, adjusts recipes daily, taking into account fruit selection and forecast. Such precise consideration is not what one would expect at a summer farm stand, but Round Swamp—part bakery, part fish store, part vegetable market—is hardly a roadside pit stop. Craig Claiborne eats its jalapeño relish for breakfast, and one day, Snyder found Barbra Streisand with her head in the freezer and her hands plunged into a Lemon Yogurt Dream cake: "She liked it so much she wanted it shipped on the Jitney," says Snyder. Unfortunately for Barbra, it doesn't travel. S.B.

Photograph by Brian Velenchenko

Gay Game

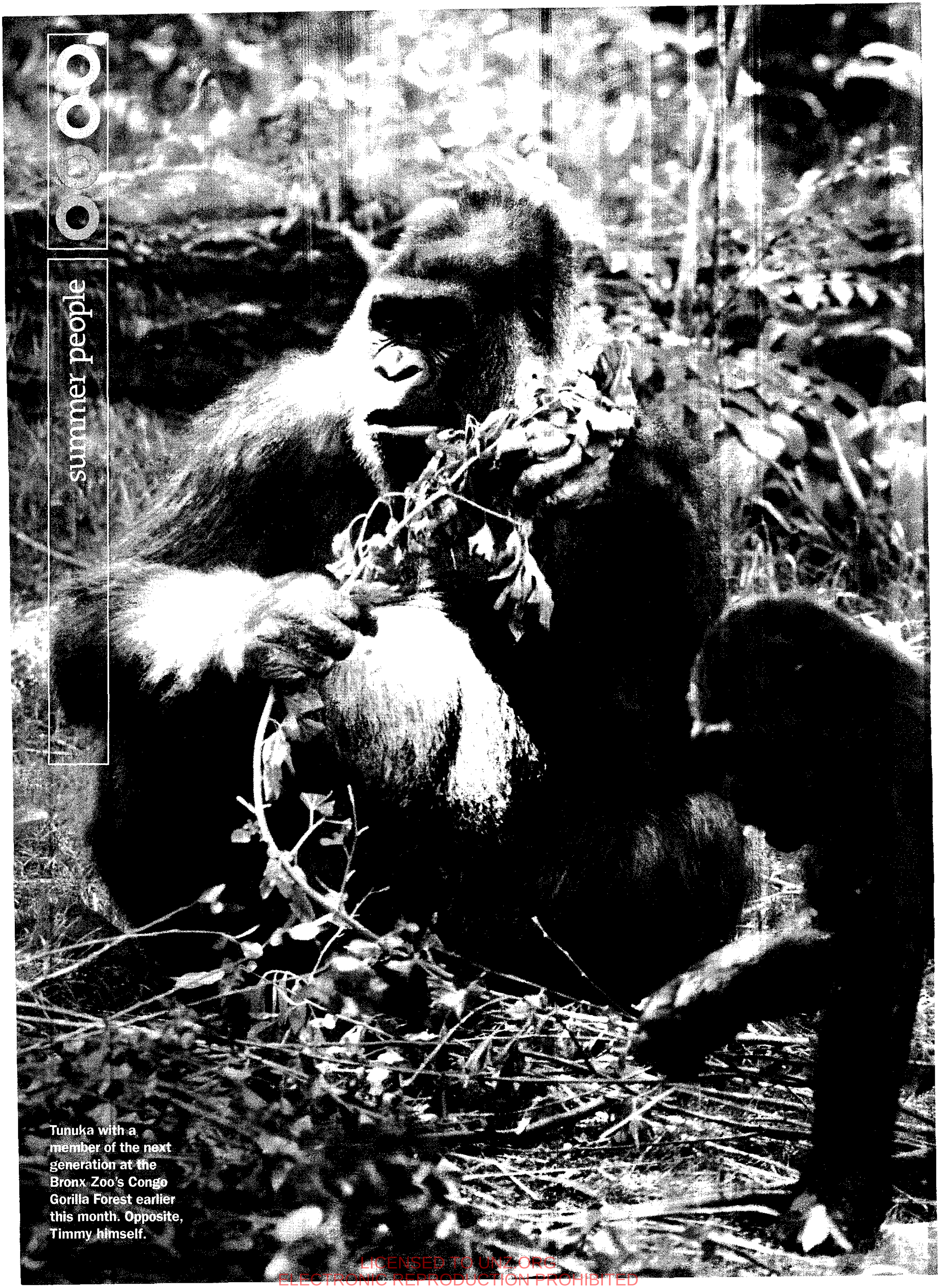
Kicking sand with the jocks of Gotham Volleyball.

They might as well put up a banner next to the net: WE'RE LOOKING FOR A FEW GOOD MEN (AND WOMEN). Gotham Volleyball, the globe's largest gay-and-lesbian volleyball league at 400 strong, takes to the sands of Fire Island and Jones Beach each summer looking for talent. Steven Alan Black (right, with advanced-level player Robert Donatio), actor by day, captain of an intermediate team called the Black Plague by night, is one of the converts: "I had sat on the beach watching these guys. I always thought, *Oh, I could never do that.*" Then they asked him to join, and now he's team captain. Why gay men and volleyball? "I don't want to generalize," says Black, "but a lot of us were not very athletic in high school and always wanted to be." Take that, Charles Atlas. A.L.



Photograph by Terry Doyle

summer people



Tunuka with a member of the next generation at the Bronx Zoo's Congo Gorilla Forest earlier this month. Opposite, Timmy himself.

gorillas in our midst

Being a celebrity gorilla isn't easy. But with the help of a posh new African-style habitat, a new flame, and his family, the Bronx Zoo's Timmy is getting his life together. **BY GEORGE KALOGERAKIS**

he *could* have just bought a Harley—after all, he's got the opposable thumbs. Four of them, virtually. *Vroom, vroom, vroom, vroom.* • Or he could have dated some pretty young thing, grown a ponytail, taken up heli-snowboarding or maybe Tae-Bo. • But instead, when Timmy turned 40 earlier this year, he headed off any impending mid-life crisis in a way fellow New Yorkers should appreciate: He got fab new digs. • Timmy (his real name) is about to move into splendid living quarters that are sure to be the envy of the 340 other gorillas currently residing elsewhere in North America. The $43 million, 50,000-square-foot space includes what zoo officials describe as "private bedrooms" and a "penthouse" (actually enclosed alcoves off the main habitat), plus lots of rope-and-urethane vines on which their "tough clients" can swing toward solitude. And it's roomy enough to accommodate not just Timmy but eighteen of his friends, rivals, children—even current and former lovers (okay: Triska, Holli, Huerfanita, Pattycake, Tunuka, and Paki; these are invasive times).

PHOTOGRAPHED BY LEN JENSHEL & DIANE COOK

Photograph: above, Dennis Demello/Wildlife Conservation Society.

“It’s somewhat idealistic and romantic,” says John Gwynne, the Wildlife Conservation Society’s director for design, “but this city is about options, and we’re trying to give the gorillas options.”

The Congo Gorilla Forest, opening June 24 at the Bronx Zoo, is a landmark achievement for the WCS, and sure to be a huge draw. (In terms of gorilla consciousness-raising, its only real competition this summer is Disney’s *Tarzan,* and the WCS rain forest has at least one distinct advantage: *no Phil Collins songs.*) With its fluid design and cunning interactive and educational exhibits (visitors can choose which WCS program their $3 entrance fee is donated to), Congo Gorilla Forest moves persuasively in two directions: back toward the conservationists and scientists in central Africa who are working to save endangered wildlife, and out toward the zoo visitor, who in all likelihood has never seen gorillas in such unconfined yet intimate quarters.

And not just gorillas. Also okapis, red river hogs, Wolf’s and DeBrazza’s monkeys, mandrills, pythons, hornbills, various fishes and insects, and, while supplies last, some incongruous and rather alarmed-looking squirrels, chipmunks, and starlings, who even before the new tenants had completely moved in were looking a tad baffled—*Equatorial rain forest? But we just got off the Cross-Bronx! Do* you *remember any signs for Ghana?* They might as well be wearing tiny lapel buttons that say EAT ME—I’M INDIGENOUS.

At six and a half acres, the project represents a significant chunk of revitalized city real estate, a great, trendy new neighborhood in the Bronx: ConGo, anyone? But it also marks a watershed moment in the life of Timmy, an amiable Western lowland gorilla (*G. gorilla gorilla*). Born in Cameroon in 1959, Timmy moved in the early sixties to Memphis and then to Cleveland. He lived there until 1991, when the lure of a more swinging gorilla singles scene in the Bronx proved irresistible.

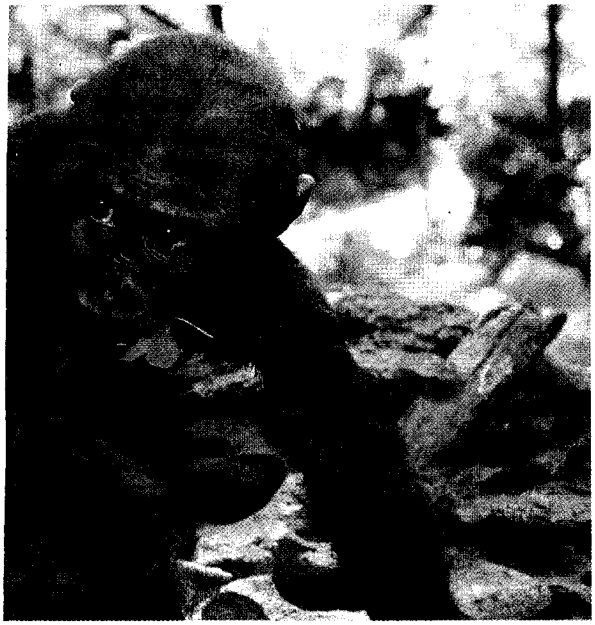
In Cleveland, Timmy’s dismal social life was a litany of heartbreak. Yogi had found him too young; Emmy, too old. And Kate—well, that was a close and loving relationship, but any hope of progeny was undone by Kate’s blocked fallopian tubes. So Timmy (was) moved on. His eastward-bound caravan was met by animal-rights activists in full protest mode (the chief grievance—sundered lovers wrenched from one another’s long, hairy arms, etc.—overlooked the fact that gorillas are not monogamous). Controversy gave way to voyeurism as Timmy hit the Big Apple and instantly became tabloid fodder. The entire city knew why he was here—to bonk as many females of his species as he possibly could—and that had to be tough for a shy guy from Cleveland who happened to weigh 430 pounds. The fishbowl component was even evident in a May 1992 zoo press release: “Timmy, the lowland gorilla on loan from Cleveland’s Metroparks Zoo, has been observed mating for the first time since arriving at the Bronx Zoo, New York Zoological Society officials announced this afternoon.” Who can blame Timmy for wanting to draw the curtain, or at least withdraw into some shrubbery? Beginning now, he can do it in style.

IN THE WEEKS JUST BEFORE THE OPENING, Congo Gorilla Forest is still a work in progress. Indoor sections are a tangle of electrical tape, wires, ladders, and drills. Outside, the landscape is missing a few features: For instance, anyone hoping for a sneak preview of the “porcupine burrow with civet aroma” is just going to have to learn the meaning of patience. But much is already in place, like that mesh netting falling away like a big top from a huge dead tree in the middle of the mandrill exhibit—*nice* idea. There’s really no point giving this monkey a chance to extend its range to the Fordham campus, or the maples along Mosholu Parkway.

The gorillas are being introduced into their new environment gradually, and one wet, steamy morning—no need to activate the ground-fog system today—nearly a dozen come tumbling into view just in time to greet some visitors. Tunuka, Huerfanita, Triska, Fran, Halima, Pende, Chipua . . . it’s Timmy’s harem (Dan’s is the other; adult male gorillas—“silverbacks”—preside over troops of adult females, younger males, and children). The old habitat was surrounded by a moat; you saw the apes at some remove. But Congo Gorilla Forest does a neat job of integrating humans into the animals’ environment, rather than the other way around. “One of our challenges,” says John Gwynne, “is to keep people from getting so excited that they head overland.” So these extraordinary animals are visible among the bamboo thickets, rock promontories, and lush forest just the other side of unobtrusive inch-and-a-half-thick glass, against which they often press when they have visitors. Gwynne sees the habitat “as a big family room, and in one corner of it is a reception area where they can come and meet people—think of it as their foyer.”

Congo Gorilla Forest is a great chunk of revitalized real estate, a trendy new neighborhood in the Bronx: ConGo, anyone?

This morning, the grown-ups settle down for a little contemplative branch-gnawing. The youngsters tear to and fro, playing and fighting, leaping at vines,



Clockwise from left: On a clear day, you can see Fordham Road; a gorilla "bedroom" in the new space; the younger gorillas are curious about—and unafraid of—visitors.

tossing dry grass onto their own heads. It's like an enormous American Museum of Natural History diorama come thrillingly to life. Timmy hangs back, out of view. Determined never again to get caught up in that crazy celebrity merry-go-round? Growing misty over lost loves? Or just discussing a few little details with the contractor?

Still, Timmy's not quite as shy as he was once, according to an acquaintance of eight years, Dr. Colleen McCann, the zoo's associate curator of mammals. "He's become more accustomed to the public," she says. "He had been so sheltered before he came here because he was in an indoor exhibit, on a concrete floor, with only one other female. This space is wonderful—lots of vegetation, and depth, and height. It's got trees and hills and things to climb on. It's stimulating. If you were sitting in the middle of a lawn with a hundred people looking in at you, I think you'd feel a little vulnerable. We've given the gorillas the opportunity to choose where they want to be."

Indeed, Congo Gorilla Forest, in the southwest corner of the zoo, is residential living for animals at its most luxe, but thankfully more trompe than Trump. There are 17,000 (real) plants, but also 55 artificial trees, ten miles of fake vines, and countless little ersatz-wildlife surprises scattered about. But the fake blends effortlessly with the real, and the more than 300 animals (75 species) that gambol or in any event proceed through the habitat are all flesh and blood. And if some of the trees are rigged with timed-release grain dispensers, what of it? Are the gorillas (who are primarily vegetarian) supposed to forage along Southern Boulevard in search of a decent deli?

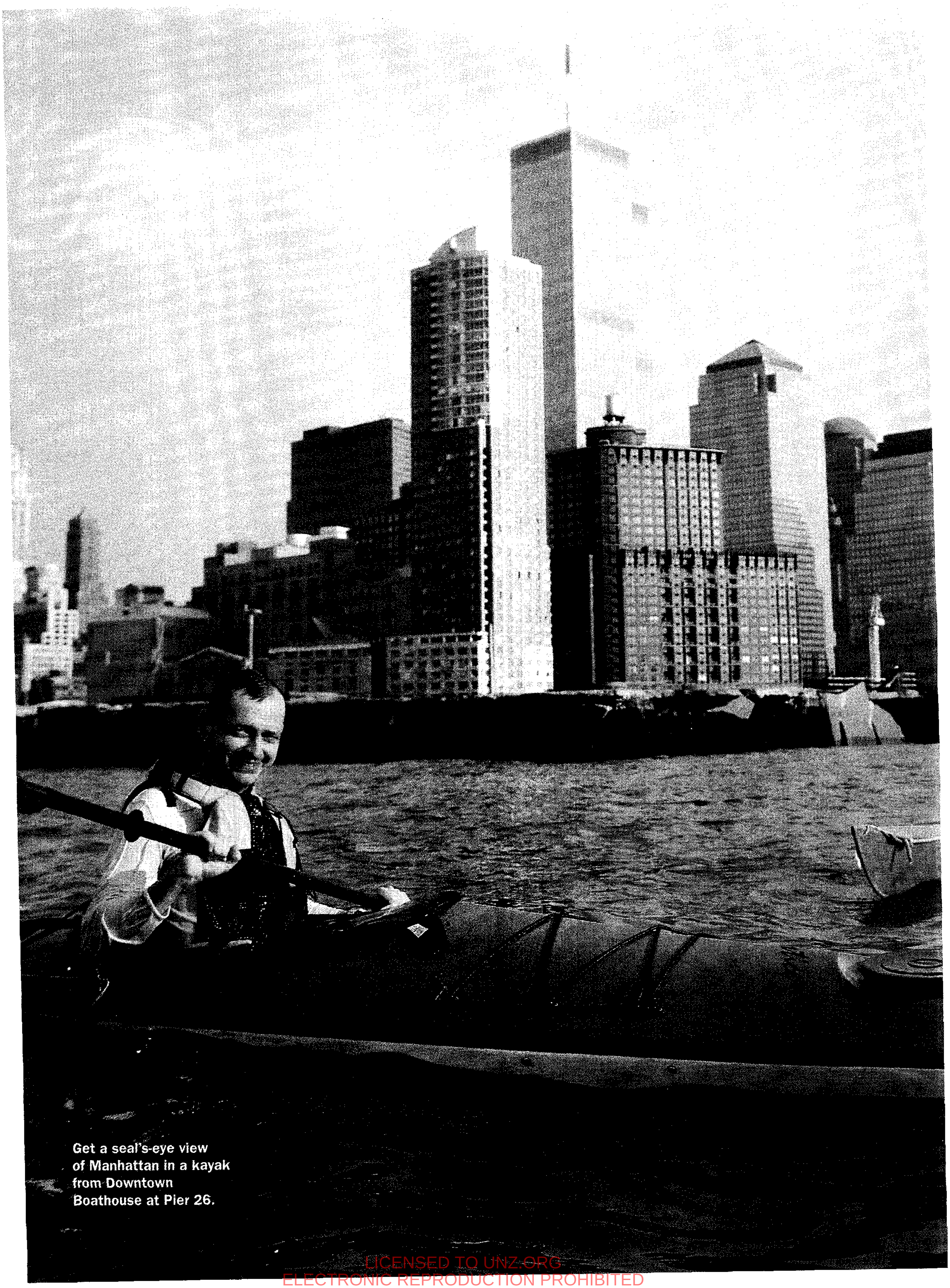
It happens that an alcove upstairs in the education center (the second floor of the exhibit) is functioning this morning as a breakfast nook. Most of Dan's group—minus Dan—are there: Honi, Holli, Paki, Tuti, Tunko, Julia, the twins Ngoma and Tambo, and the imposing, and celebrated, Pattycake. Now 26, she is a former flame of Timmy's (Ngoma and Tambo are their love-children, two of eleven Timmy has sired) and was the first gorilla born in a New York zoo. Her portrait hangs near the entrance alongside those of other, human "leaders of Central African conservation." ("A photo," says John Gwynne. "We don't have enough time for oil paintings.") The moment Pattycake strolls off with her morning carrot, a younger female emerges from the underbrush.

"Here comes trouble," says McCann, laughing as the gorilla, Julia, begins to flirt shamelessly—let's just call it a weird lip thing—with a visitor. "Julia absolutely adores to be the center of attention," McCann continues. "They truly each have their own personality. It makes us cater to each one's individual needs. Some grow up together and keep their bonds—the twins we want to keep together forever. We also see personalities in certain lineages. Huerfanita's offspring tend to have certain traits like her—carefree, easygoing. This sounds anthropomorphic, but we're working with individual animals, and certain things come out."

McCann calls her experience with Timmy "a treat." "This was an animal who did not have any prior experience with infants, and he just turned out to be the most wonderful silverback," she says. "He really seems to enjoy youngsters; he's a great protector. We try to remind our keepers to think of a human late in life having to deal with many, many changes in lifestyle—and Timmy's accepted them all incredibly well."

Well, perhaps Tunuka has helped? Yes, and this shows just how neatly Timmy has avoided becoming an aging-male cliché: Tunuka is a 36-year-old grandmother, an older woman practically, like Timmy wild-born and rather shy. "Tunuka likes to stay very close to Tim," McCann says. "They spend a lot of time together." They are—let's not put too fine a point on it—an item. Their daughter, Kumi, turns 1 this month.

So Timmy can survey the lush hills and waterfalls and hassock-size *faux* elephant dung of his new estate with pride. He can view with calm the okapis and hornbills and red river hogs and, sure, eastern gray squirrels (*sciurus carolinensis*) that frolic across his domain. But in the end it's the fact that he's surrounded by so much family that gives him perspective and a measure of tranquillity, and represents his real achievement. Here is a gorilla who has truly drunk life to the lees and yet can regard it all, the reversals and the triumphs, with both feet—better make that all four hands—firmly on the ground. ■

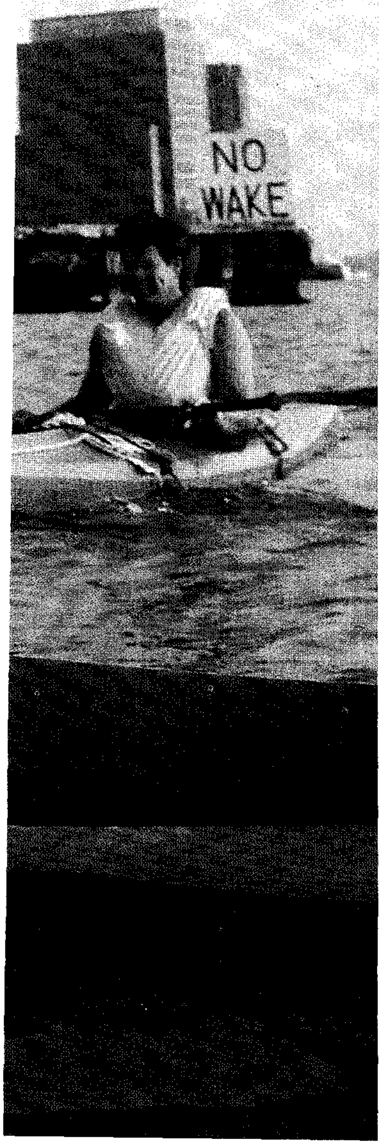


Get a seal's-eye view of Manhattan in a kayak from Downtown Boathouse at Pier 26.

summer fun

25 ways to a super season

A guide to getting the most out of your summer, whether you can't stand the heat or you can't get enough of it.



Eskimo Roll

Either/Oar: Fun spots to row, row, row your boat this summer.

1

Good-bye, urban clothing; hello, spray skirt. TriBeCa's Downtown Boathouse at Pier 26 (two blocks south of the Laight Street crossing on the West Side Highway) is a mandatory stop for all potential paddlers. The volunteer-staffed nonprofit provides novice oarsmen and women with the use of twenty sea kayaks at no charge, so beginners can quickly get their feet (and arms and torsos) wet. For those more serious about mastering their technique, Chelsea-based outfitter **New York Kayak Company** (924-1327) offers basic Saturday-morning classes, and **Manhattan Kayak Company** (924-1788) runs classes for all skill levels from its Pier 63 launch at 23rd Street. In addition, Manhattan Kayak's Eric Stiller leads sunset tours for experienced kayakers Mondays and Wednesdays, as well as a "marquee" Sunday lunch trip to places like the Statue of Liberty. The city's spires never looked so good as from sea level in the Hudson's Class Two current.

For those who want to get a little more distance on the city, the outer boroughs offer some excellent kayaking sites, with seal's-eye views of city fauna to boot. Parks Department natural-resources chief Marc Matsil, an avid kayaker, recommends launching from the Orchard Beach parking lot of the Bronx's Pelham Bay Park, where you're in spitting distance of Long Island Sound's heron rookeries; or, farther south, from Brooklyn's Marine Park, where you can explore the salt marshes of Jamaica Bay. Notes Matsil, "It's arboreal wanderlust at its best." Slightly farther out, **Hudson River Recreation** (888-321-HUDSON) operates a launch just 100 yards from the Metro-North's Philipse Manor stop in Westchester. This travel operator leads weekend trips down the river past the Tappan Zee Bridge and back. Beginners are welcome, but reservations for the three-hour tour are required. Hudson's Bardy Jones has a simple explanation for the sea kayak's heightening attraction: "It's almost always ten degrees cooler on the river than wherever you are."

HUNTER KENNEDY

PHOTOGRAPH BY SCOTT JONES

Cool Kids

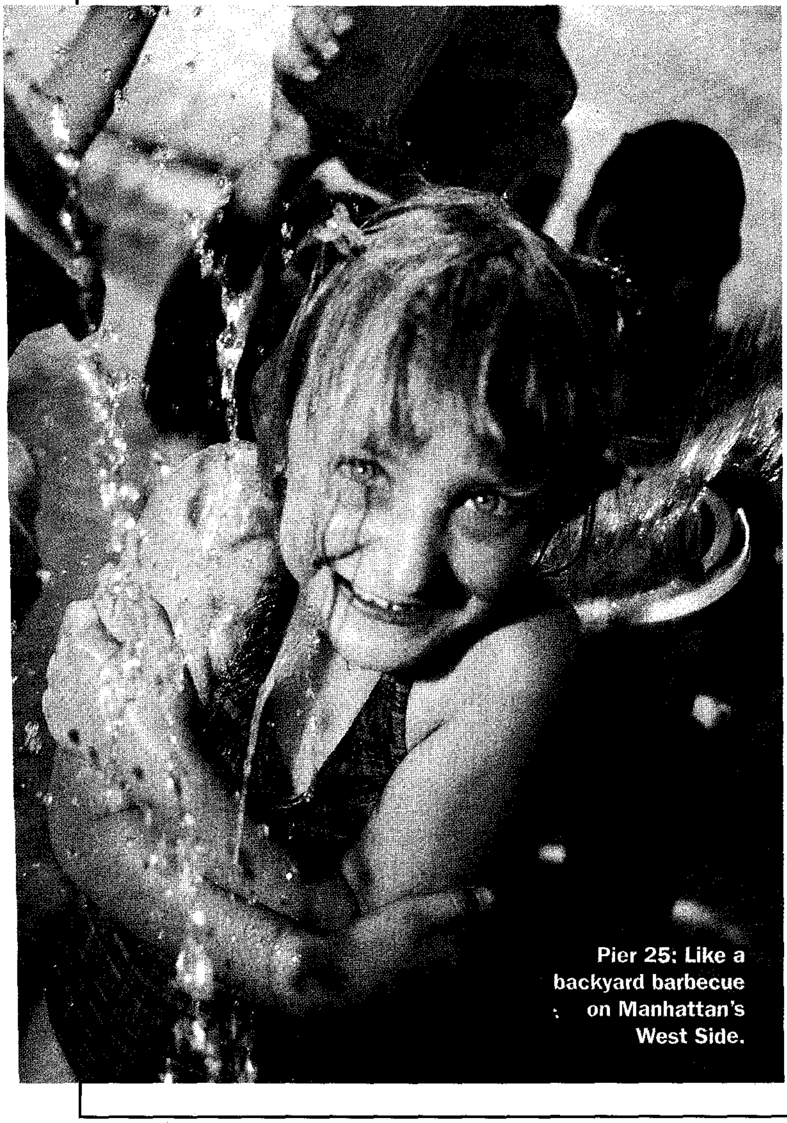
Air-conditioning—without inhibiting—youthful zest.

To see the look of pure joy that ten short years ago a jungle gym would have brought to your child's face may now require abandoning your core values. Shooting to kill is clearly the goal when you play laser tag, the indoor sport of choice for the Playstation set, at **Lazer Park** (1560 Broadway, entrance at 163 West 46th Street; 398-3060; $8.95 per half-hour session). Of course, words like *shooting* are never uttered by the staff—although when your laser beam points perfectly at, say, an opponent's chest, an encouraging robotic voice says, "Good shot." There's consolation in the fact that corporations like Goldman, Sachs and Lehman Brothers have taken over the whole battle zone—or "arena," as it's always referred to—for corporate parties, on the theory that stalking opponents and watching your back breeds team spirit (don't they do enough of that at the office?). More to the point, it's fun, and the embarrassment of wearing a *Star Trek*–ish but dorkier leatherette-covered foam vest evaporates in a millisecond. Players are assigned to teams at a short briefing session and sent into combat in the 5,000-square-foot space tricked out with black-light murals, theatrical smoke, and pounding music. Think of it as a high-tech version of Capture the Flag rather than an undigital Doom or Quake. And watch out for those 8-year-old girls with code names like Flower; they can be every bit as dangerous as the guys built like linebackers who go by Menace or Devil.

The sand at **PlaySpace** (2473 Broadway, at 92nd Street; 769-2300; $6.50 per person) is only one feature of the second-floor indoor playground, but the beach is what fixes itself in the brains of parents staggering across town on sweltering days, pushing cranky toddlers in strollers: washed, white sand on a beach that's never too hot, never too cold, with an abundance of Little Tykes dump trucks, shovels, and plastic animals. The indoor beach may not be a permanent replacement for the real thing, but it does have some advantages over its outdoor incarnation—it's free of dogs, bugs, sunburn, and big kids, and the peanut-butter-and-jelly sandwiches and Ziploc bags of goldfish are free of sand.

The **Children's Museum of the Arts** (941-9198; $5, children under 12 months admitted free), comfortably ensconced on two floors of 182 Lafayette Street for a year now, is less a museum in the conventional sense than a place for kids to make things, and make a mess in the process. Projects with interesting oddments are ongoing; families are welcome to drop in at any time. Ceramics have been added to the program, and artists give frequent workshops, such as puppet-making, toy-car construction, and an architecture class in which future Frank Gehrys and Zaha Hadids can construct miniature edifices out of cardboard and fabric.

Barbara Ensor



Pier 25: Like a backyard barbecue on Manhattan's West Side.

Pier Without Peer

Pier 25 has waterfront fun covered.

Perhaps it's that homemade boat docked next to **Pier 25** that keeps most day-trippers away. While they overrun the rest of Battery Park City, rubbing elbows and suntan lotion in the manicured, cobblestoned Hudson River Park, they leave this ultimate city backyard crowd-free for neighborhood residents. For now. Pier 25, created by Manhattan Youth Recreation and Resources four years ago and overseen by the Hudson River Park Trust, sits on a stretch of asphalt just north of Stuyvesant High School. There you can rent meticulously maintained sand volleyball courts ($10 to $30 per hour; 732-7467 for reservations); enjoy a picnic amid actual wildflowers; play eighteen holes of mini-golf ($2.50); or watch your child play in a gigantic fenced-in sandbox, with a sprinkler in one corner, at the water's edge (free). A concession stand flame-broils hamburgers for $2.50; veggie burgers are just $3. An expansive upper deck at the end of the pier makes the perfect place to watch the sun go down: Brightly painted Adirondack chairs are everywhere, J. Crew–style. Grab a seat on a Thursday night for the free 7:30 P.M. jazz concert. The historic ferry *Yankee* docked alongside—an Ellis Island ferry dating from 1907—is now an events center, offering lectures on Herman Melville (July 11), the history of ocean liners (August 8), and African-American immigration (July 25). For kids, there are day camps (Monday–Friday) and a hands-on fishing program (interestingly, sea horses have recently been discovered in the Hudson). Sunday-night salsa and swing dances are set for July and August. And last year's outdoor film festival picks up again with "New York Films" (Fridays at 8:30 P.M., starting July 9). The story behind that odd watercraft? It was built by the Flying Neutrinos, who recently sailed to Ireland on a similar creation.

Patricia Falvo

3

Photograph by Scott Jones.

4

Vine and Dandy

Great East End wine (with or without entertainment).

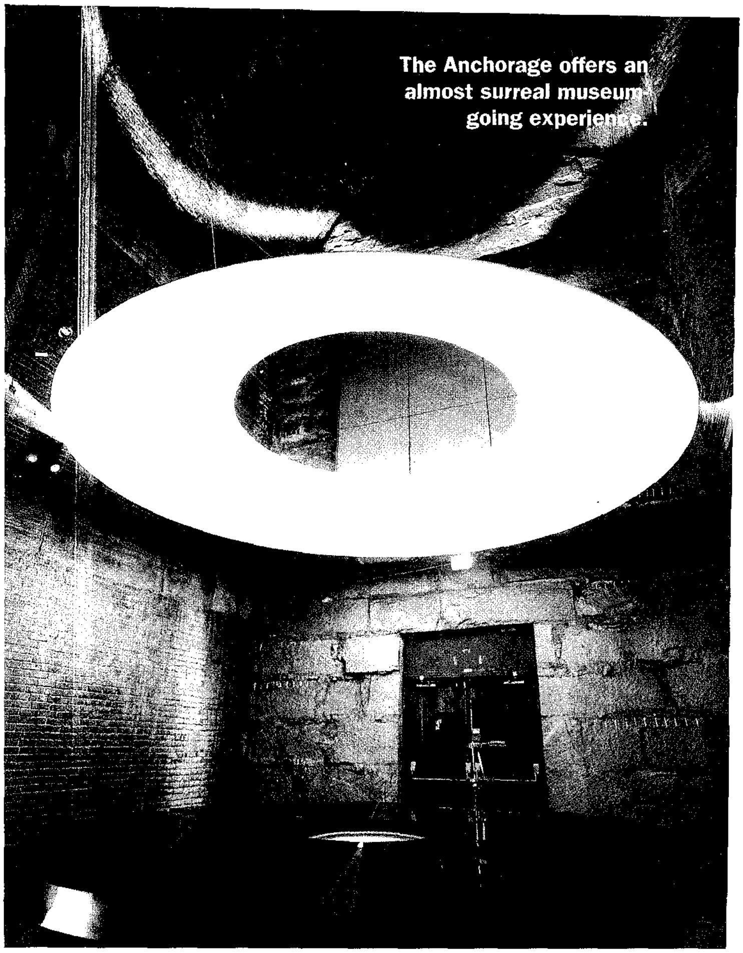
Burned by the beach? Blistered from tennis? Bummed out by guzzling margaritas till you're silly at sunset? Instead of resolving never again to venture east of Kennedy airport, toss those grimy play clothes and head for a taste of some of the Northeast's finest wine (not to mention real estate). Like South Fork sharers, Hamptons vintners work hard all year and celebrate their success all summer. Every day from 11 A.M. to 6 P.M., Bridgehampton's **Wölffer Estate Sagpond Vineyards** (139 Sagg Road; 516-537-5106) opens its doors to all comers for complimentary tastings of wine that's sold at places like Le Bernardin, Lespinasse, and Chanterelle. Frequent pay-at-the-door afternoon and evening programs ("cultured" alternatives to boozing all night at Jet East) include performances by Miami's New World Symphony; the Al Fresco Chef Series, which brings in masters like Michael Romano from the Union Square Cafe for an afternoon of outdoor instruction and tasting (with wine, of course); and free monthly art opening receptions for local painters.

New on the scene this year, **Channing Daughters Winery** (1927 Scuttlehole Road, Bridgehampton; 516-537-7224) is on the private estate of venture capitalist Walter Channing. The winery has opened a tasting room with what Morrell & Company's Roberta Morrell calls a "dynamite" Sauvignon Blanc as well as two Chardonnays (named after the local roads Brick Kiln and Scuttlehole). Any day between 11 A.M. and 5:30 P.M., stop by for a complimentary tasting, tour of the winery, and access to Channing's 125-acre property. Or see it with 200 could-be friends during a fund-raiser for the Hamptons Shakespeare Festival on July 17 ($150; call 516-267-0105 for tickets) featuring dinner and drinks on Channing's lawn. All in all, a frenetic whirl of activity in keeping with the modern Hamptons. Not that the proprietors always find it relaxing. "We're making what we can from the terror that's out here," sighs one employee.

The fever that grips the Hamptons hasn't yet migrated across Peconic Bay to the North Fork. What's more, wineries seem more plentiful than mansions there, and it's possible to spend a pleasant day hopping from one to the next (though if you sample too much, let a friend drive). A good place to start is **Pellegrini Vineyards** (23005 Main Road, Cutchogue; 516-734-4111), which produces "slam-dunk dessert wine," says Paul Greico, manager of Gramercy Tavern. And, he adds, "it's a real California-style tasting and visit." Tasting the everyday wine is free, and for $6, you can sample Pellegrini's high-end reserves. Tastings are from 11 A.M. to 5 P.M.

Don't stop there. Three miles farther east, you'll come upon **Bedell Cellars** (Main Road, Cutchogue; 516-734-7537). Enter the cozy, old-fashioned barn that houses the vineyard's tasting room and winery, and you'll get a warm greeting from co-owner Kip Bedell's two cats and black Lab. But don't let the rustic atmosphere fool you: Red wines produced here are some of the best in New York (*The Oxford Companion to Wine* named Bedell's '95 Merlot its Long Island benchmark). Hang out at the tasting counter with the staff and sample what they sell to such restaurants as Zoë, Picholine, and Windows on the World at no charge. Tastings are held daily from 11 A.M. to 5 P.M. year-round.

SHYAMA PATEL


The Anchorage offers an almost surreal museum-going experience.

Photograph by Bernd Auers.

5

Mood-Altering Museums

Strange beauty in the boroughs.

There will always be burgers and thong bikinis, but for those seeking physical and psychic shelter from sweltering summer dementia, the outer boroughs offer a few sanctuaries devoted to culture high and low—without the camera-toting hordes that populate Manhattan's museums this time of year. **The Anchorage** (Cadman Plaza West, corner of Hicks and Front Streets, Brooklyn; 206-6674, extension 251), a soaring, labyrinthine space within the base of the Brooklyn Bridge, has the damp, gray stone walls of a castle cellar and the ridiculously high arched ceilings of a Gothic cathedral. It's naturally cool—not to say dank. In its fourth summer under the control of the civic-minded arts organization Creative Time, it's inhabited by an assortment of installations created by fashion designers. Of particular interest are Maison Martin Margiela's now-notorious dresses encrusted with a variety of mold, yeast, and bacteria (which thrive in the Anchorage's fungus-friendly environment) as well as Susan Cianciolo's multimedia piece exploring the sartorial process. A flipbook by Hussein Chalayan and a flip mannequin display by Vivienne Westwood are in separate wings. More stimulating—and neck-straining—is *Unhinged*, a three-panel fashion-related montage edited by *Unzipped* director Douglas Keeve. Projected onto a spinning doughnut-shaped screen mounted from the ceiling, the display features footage by Keith Haring and Wim Wenders, along with classics like *2001* and *Funny Face*.

The Isamu Noguchi Garden Museum (32–37 Vernon Boulevard, Long Island City; 718-721-1932) may be mostly outdoors, but Noguchi's calming sculpture gardens and sweeping, cool stone shapes are the perfect counterpoint to the summer's frenzy. Visit his huge, skylit studio for a sleek, contemporary answer to the Anchorage's dank chic—and some air-conditioning, too.

BORIS KACHKA

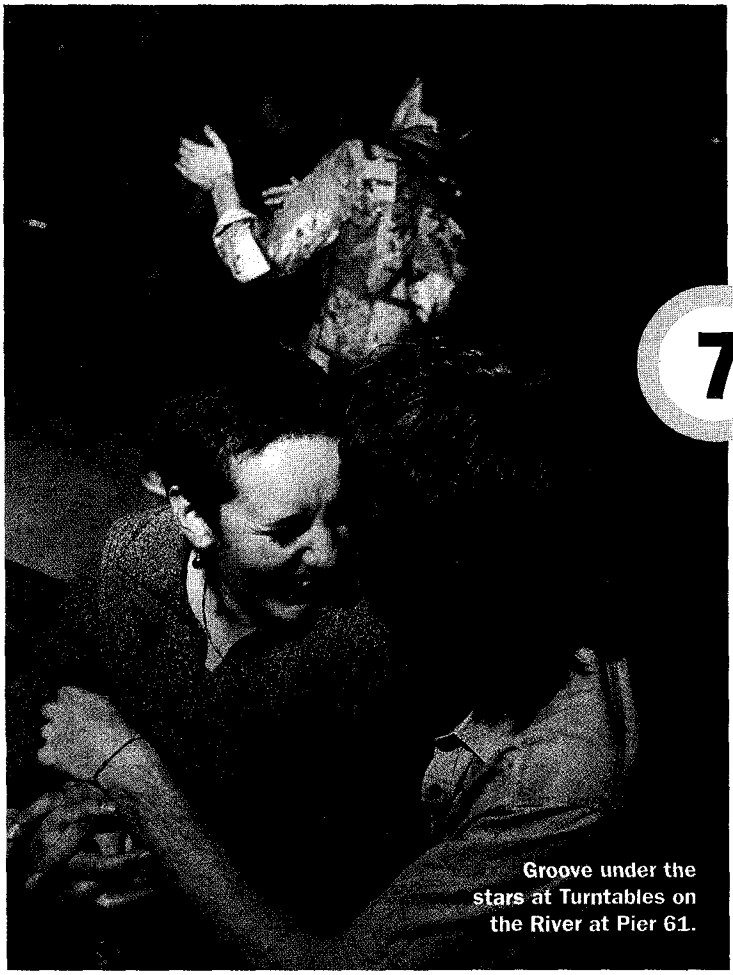
Green Days

For a pavement-free sojourn, walk this way.

One of the more improbable gateways to New York's out-of-doors is sandwiched between the Wireless Planet cell-phone outlet and a Focus Paris handbag store on 37th Street at Madison Avenue. That's the door to the headquarters of the New York-New Jersey Trail Conference, which publishes the comprehensive *Walk Books,* our region's hiking-guide bibles, as well as maintaining some 1,400 miles of trails in the region. The conference's *New York Walk Book* offers detailed descriptions of hundreds of hikes, ranging from lazy beginner strolls among the cedars, oaks, and wild azaleas of Harriman State Park to calf-burning hikes up the Catskills' 4,180-foot Slide Mountain. Dozens of trails are accessible by public transportation, and hundreds are just a short drive away. One of the Conference's most spectacular escapes is the 8.6-mile **Jessup Trail** at Schunemunk Mountain, which is actually a sandstone-and-shale ridge in the northern Hudson Highlands. The trail's payoff is hidden on Schunemunk's crest, where the megaliths, huge blocks of stone no less impressive than Gotham's concrete, steel, and glass crown, stand against a horizon hugged by the Catskills, the Kittatinnies, and Storm King Mountain. By car it's just under an hour's drive north from Columbus Circle to Mountainville, N.Y. (take Interstate 87 to Highway 32, or catch a Short Line Express bus to Mountainville from the Port Authority at 7:15 or 8:45 A.M., and return on the 7:37 P.M. bus). The yellow-blazed trail begins at a parking area on Taylor Road a third of a mile west of town. You may want to bring an extra paper bag instead of a sack of trail mix, since, from mid- to late July, there's fresh-blueberry-picking from the bushes all along the way.

The **Breakneck Ridge Trail**, on the east side of the Hudson near Cold Spring, is a very steep and strenuous 4.7-mile, estimated three-and-a-half-hour hike on well-tended trails in the Hudson Highlands State Park (blazed in white). The trail offers 360-degree views of the Hudson River, oak forests, and marshlands below. Drivers can take Highway 9 along the river for about 50 minutes to Cold Spring, and, thanks to the Trail Conference, weekend day-hikers can now catch a Metro-North/Hudson Line train at Grand Central, and *request* a Breakneck stop just after the tunnels north of town. For more seclusion, try the nearby white-blazed **Washburn Trail**, which quickly rises 1,400 feet up Bull Hill through fields, forests, and a quarry (same train). Once you've struggled to the top, you can enjoy Kodak-caliber views and find a quiet to sit and eat lunch where the rock flattens out under shady trees.

For those who fear getting lost in the deepest, darkest depths of Jersey, the New York–North Jersey branch of the **Appalachian Mountain Club** offers more than 50 guided hikes for members each month. In July, trips range from six-day, 4,000-foot peak-bagging expeditions in the White Mountains to novice day hikes in the Palisades. Membership costs $40 a year, $65 for a family. A guest card ($15 per person, $25 per family) will allow you to test-hike the club for four months. Those wanting to satisfy their wanderlust can start by skimming itineraries of AMC's more than 1,000 hikes at www.amc-ny.org. *Walden*-loving Luddites can call 986-1430. LOGAN HILL



Groove under the stars at Turntables on the River at Pier 61.

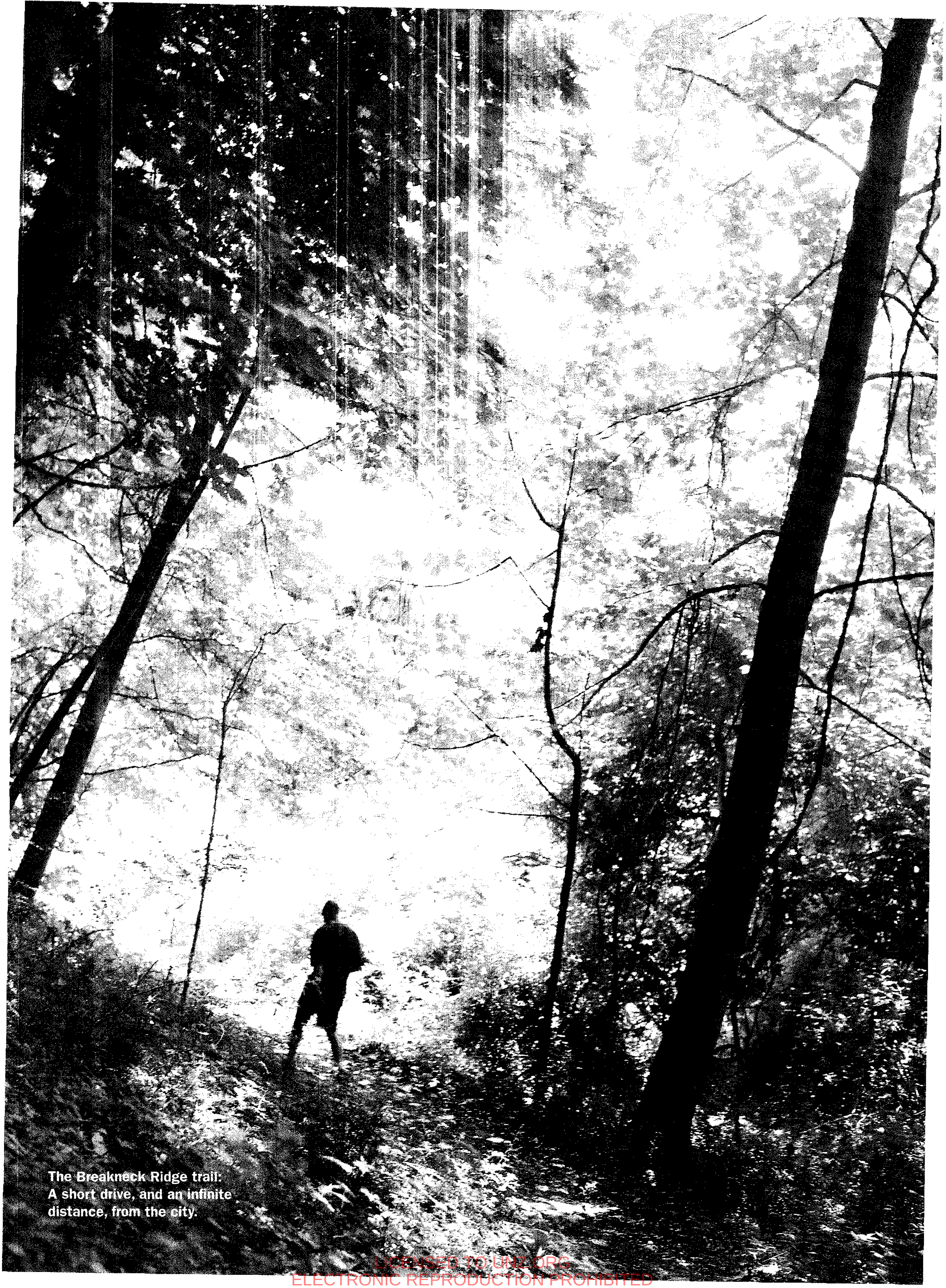
7

Loud, Hot Summer

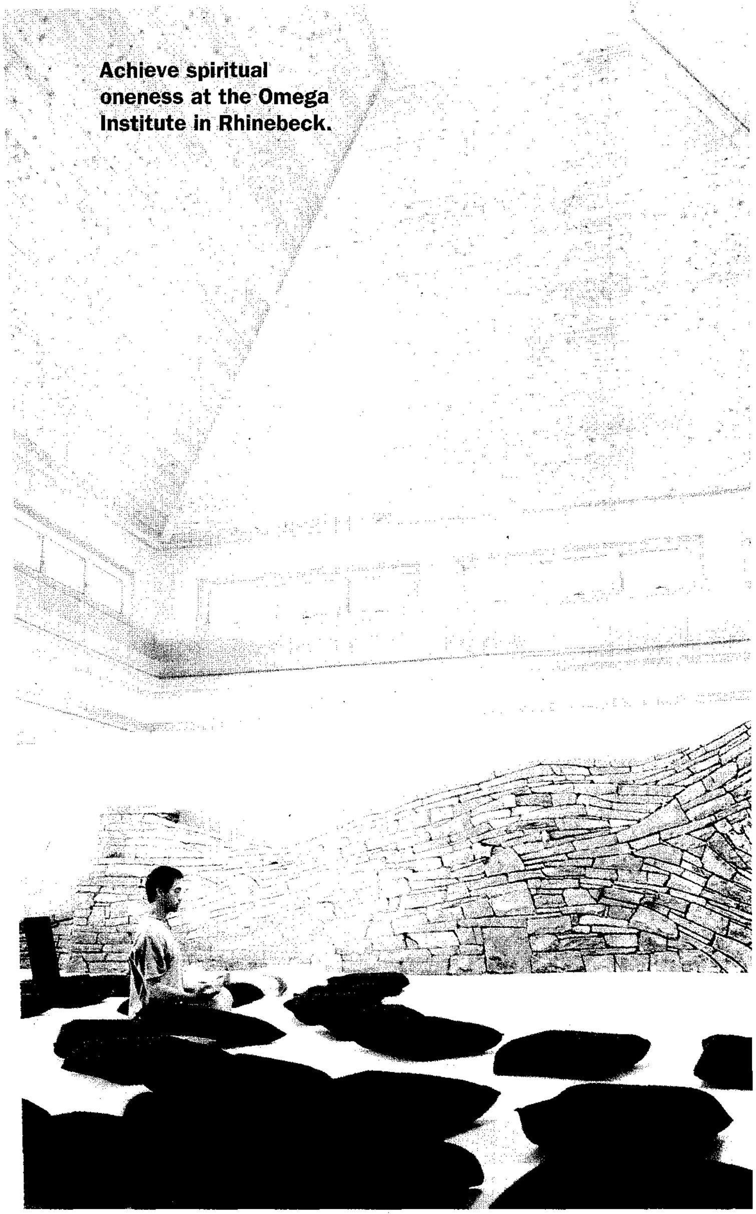
At Manhattan clubs, the beat in the heat.

Summer in clubland is usually marked by near-empty dance floors, easy access to VIP rooms, and less-than-glamorous, stuck-in-the-city crowds. But club owners and promoters have woken up to the fact that not everyone has a share in the Hamptons and begun redressing summer clubbing's second-tier status. Leading the pack is the Dance Ritual–sponsored, Tommy Hilfiger–associated **Sunset Ritual**, every Wednesday at 7 P.M. at Club Vinyl (6 Hubert Street; 343-1379). The series kicked off on June 9 with the Sunkids, featuring Chance, performing their rousing, gospelized house hit "Rescue Me." Dance-floor devotees will also love the **Legends . . . Live** Series at Life (158 Bleecker Street; 420-1999), every Wednesday at eleven. Legends is promoted by Body & Soul mastermind John Davis, so expect lots of ecstatic dancing and a friendly, unpretentious vibe. The summer series opened May 26 with an excellent tribute to Afro-fusionist Fela and will showcase superb dance music talent like Sable Jeffries, King Britt, and Octahvia. Outdoor parties have been scant in the city, but **Turntables on the River** (Pier 61 Sky Rink at Chelsea Piers, 23rd Street and Twelfth Avenue; 560-5593) aims to change all that. Located on the massive sundeck next to Pier 61's ice rink, Turntables on the River provides gorgeous views of the Hudson and dancing under the stars. Every Saturday, promoter Mariano delivers a wonderfully all-inclusive evening, complete with D.J.'s like Nickodemus; an attractive, up-for-it crowd; and even Argentine barbecue. ETHAN BROWN

Photographs: opposite page, Daniela Stallinger; this page, Miles Ladin.



The Breakneck Ridge trail: A short drive, and an infinite distance, from the city.



Achieve spiritual oneness at the Omega Institute in Rhinebeck.

Spirit of Summer

Treat yourself to a New Age retreat.

Those good vibes you've been feeling in New York for the past few years? It's very possible (well, according to certain belief systems) that they've been emanating from the **Omega Institute for Holistic Studies** (260 Lake Drive, Rhinebeck, N.Y.; 914-266-4444, or 800-944-1001 to order the catalogue). Founded in 1977 on the site of a turn-of-the-century Yiddish intellectual camp, the institute was one of the New Age movement's early New York beachheads and has been expanding ever since. If legions of blissed-out seekers roaming an 80-acre compound make you ill at ease, rest assured that the only cult in Omega is multiculti. Sufis, Buddhists, Jewish mystics mingle peacefully, along with such spiritual warriors as Steven Seagal, Tae-Bo guru Billy Blanks, and former Chicago Bulls coach Phil Jackson. The institute offers more than 250 workshops ($150–$450), including the usual complement of Santa Fe–style disciplines like "Healing the Light Body: Shamanic Techniques for Energy Medicine" (at a recent session, one participant, a business executive in her "last life," a massage therapist in this one, was learning to follow her totemic animals) and, for Robert Bly enthusiasts, "The Art & Spirit of Drumming for Women" where women learn from their Ancient Mothers how drumming both relieves tension and encourages community bonding. But spirituality is also brought to bear on more worldly pursuits; other classes include "The Dance of Tennis"; "Swing Dance Ecstasy"; and Coach Jackson's "Beyond Basketball." Afterward, you might benefit from some energy rebalancing ($65 per hour) or a Thai massage ($100 for an hour and a half) at the Wellness Center. Visitors can stay in cottages or dormitories, or camp on the grounds ($90–$250 for a two-day stay). And don't forget to try the lactovegetarian kale. It's tasty. Really.

For those who want to find themselves without leaving the Hamptons, the **Siena Spirituality Center** (613 Montauk Highway, Water Mill; 516-726-4740), run by open-minded Jesuit sisters of the Order of Saint Dominic, offers a wide range of spiritual disciplines (yoga, t'ai chi, etc., as well as more traditional Catholic fare) at very un-Hamptons-like rates (prices are as low as $50 per day, including room and board).

MAURA EGAN

Beach-Bargain Bingo

Cheap, last-minute beachfront. Impossible, you say? Read on.

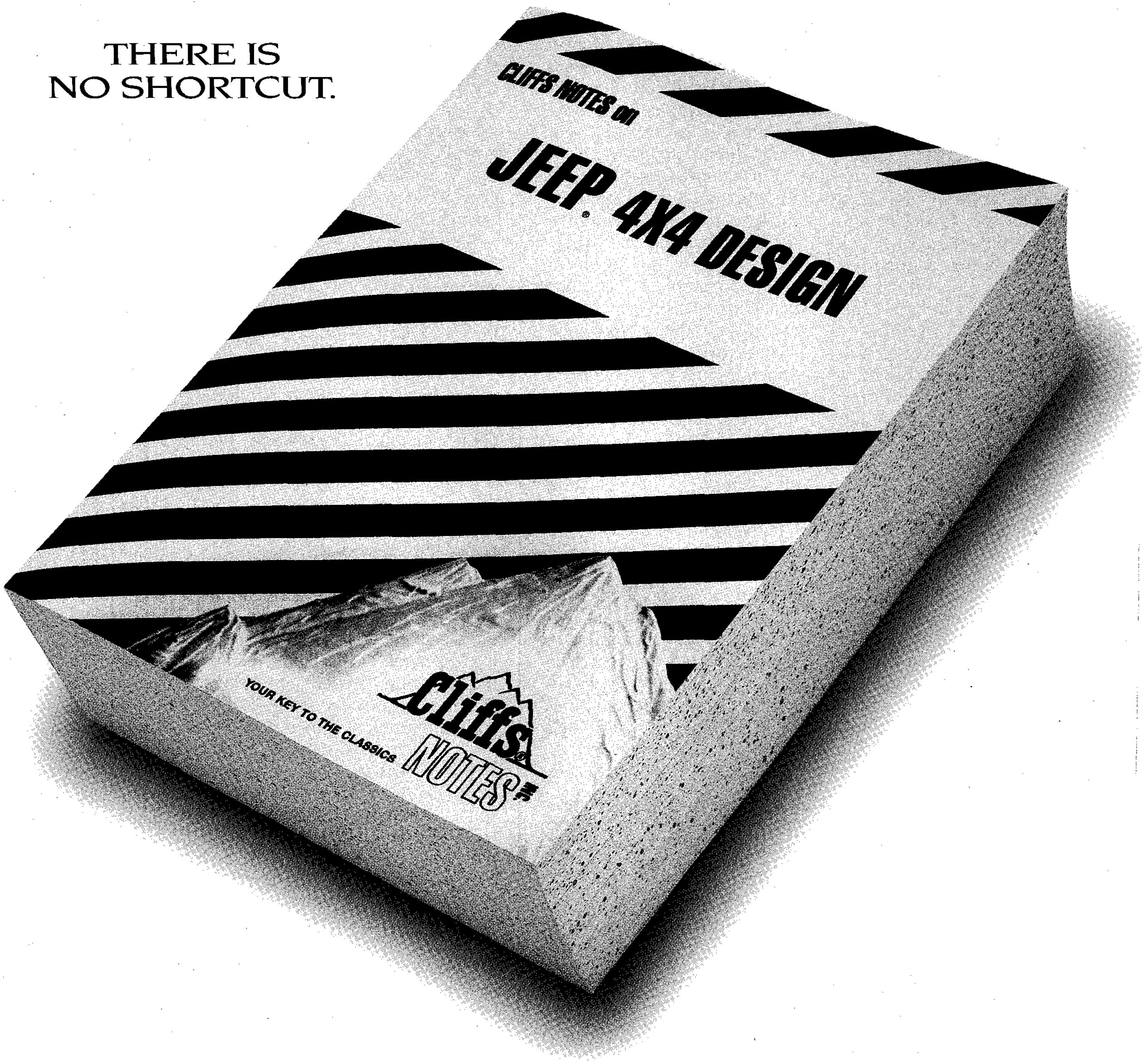
9

In an age of $100,000 house rentals, is it possible to gather friends and family at a big, affordable summer beach house for a week? And make affordable plans last-minute? "No," says one elite, harrumphing Hamptons real-estate agent. "There's no chance at all." But she's wrong, or at least myopic. There's life beyond the Hamptons (and admit it, the New Jersey Turnpike, while not exactly picturesque, certainly holds more visual drama than the L.I.E.). Sure, there was no Puffy in a white linen suit performing at the Stafford Township Founders Day festival on June 12, and it's rumored that Ricky Martin will not be singing with the Community Chorus of Ocean County College on July 25. But if, at this late hour, you're still looking for a reasonably priced beachfront house, **Long Beach Island**, a thin barrier island 90 minutes south of Manhattan—think Fire Island with cars and mucho mini-golf—is an excellent option. "You can still show up on a Saturday," says Jeanne DiPaola of the Southern Ocean County Chamber of Commerce, "and rent something that day." With eighteen miles of sandy beaches facing the Atlantic, and calm, uncrowded bay waters to the west, the island is perfect for impromptu sailing, swimming, fishing, and sunbathing. The southern end of the kid-friendly isle boasts attractions like Beach Haven's Show Place Ice Cream Parlour, where the theatrical wait staff sings while serving "Chorus Line Splits." Away from the singing soda jerks and cotton candy, sleepy time-warp towns like Barnegat Light and Loveladies tend to be much less congested at the quiet, northern end of the island. Dave Wyrsch, the owner of Van Dyk Realty (800-222-0131 or www.vandykgroup.com), says large oceanfront beach houses are available throughout the island for "a couple thousand dollars a week." Mel Jones of Inman Realty says latecomers can easily find "three-bedroom houses for $1,400 to $1,600 a week in Barnegat Light." The Chamber of Commerce's Website provides links and directories at www.discoversouthernocean.org; its toll-free number offers automated fax service with current availabilities as well as real-estate-agent-contact information (800-292-6372).

L.H.

Photograph by Daniela Stallinger.

THERE IS
NO SHORTCUT.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Beachtown N.Y.C.

Fun vacations by public transportation.

New York doesn't consider itself a beach town, but it is. You can board the subway in midtown and be on the beach an hour later—better than a lot of neighborhoods in Los Angeles. Of course, these beaches won't foster the illusion that you've left civilization behind. But if your objective is to get away—from your status anxieties, say, or the boss who sets up shop on your favorite Hamptons beach—then New York's Riviera offers a wealth of choices.

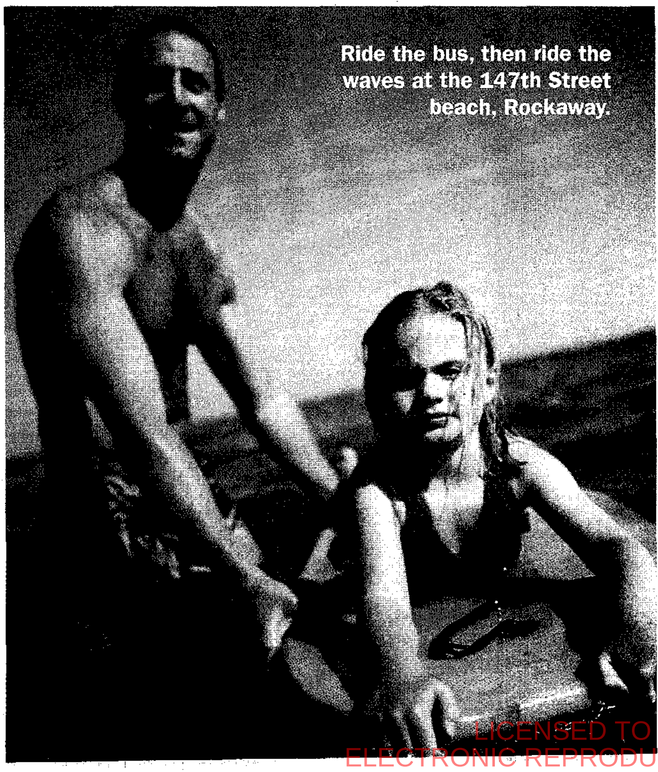
Only a bona fide people person would venture to **Coney Island** on a weekend: It's a sweaty mosh pit, a midtown rush-hour sidewalk transported to farthest Brooklyn. During the week, however, the beach's eternal verities (the sand, the crashing surf, the Cyclone, Nathan's hot dogs) are actually quite pleasant (B, D, F, N to Stillwell Avenue).

A better bet on weekends is **Jacob Riis Park**, part of the Gateway National Recreational Area in Queens (take the Q35 bus from Flatbush Avenue), where Hibachi smoke, salsa music, and shouts from multiple soccer games fill the air. The park is big enough to handle this sprawling gypsy camp, but if you're seeking something more solitary, bear left when you get to the beach. Pass the gay Latinos and topless sunbathers, and you'll come to a wire fence. On the other side is what Neponsit locals consider *their* beach: As if you'd just crossed the city line, the crowd is suddenly thinner and tamer.

Once known as the Irish Riviera, now frequented by thong-wearing Brazilian girls, the **Rockaways** (S or A to Rockaway Park) are a 150-block-long expanse of fabulous beach mixed with eerie decay. (Who was the genius who strolled this breezy shoreline and thought, *What we need here is a couple of housing projects*?) Begin your explorations at Beach 116. It has everything a New York beach should have: a subway stop, ample parking, an Irish bar, and a beachfront pizzeria that hosts rock bands.

For a different kind of vibe, take the Long Island Rail Road to **Long Beach** (call 718-217-5477 for information). It's much quieter, and the crowd is pleasingly diverse—with a disproportionate number of Europeans, surfers, and club kids: SoHo by the sea.

MICHAEL STEELE



Ride the bus, then ride the waves at the 147th Street beach, Rockaway.

Photograph by Scott Jones.

11

Brain Trainers

Therapists who'll keep you at the top of your game.

The hollow thwock of tennis balls and the aluminum plink of little-league bats are sounds that are almost instinctively associated with summer. Almost as common, however, is the shrill bark of shouted expletives or the sharp crack of a racquet thrown in anger. For many people, the sports of summer are a source of frustration and anxiety. They're meant to be fun, but they're no fun at all. Fortunately, the recent spate of profoundly talented but severely maladjusted professional athletes has helped give rise to the field of sports psychology, and services that were previously available only to the million-dollar catcher who can't throw the ball 60 feet have now reached the weekend warrior.

So you hit that first drive into the woods. Then you hit your second shot into the lake. By the third shot, you've got a full-blown complex. It's like someone talking on your backswing, except that the someone's in your own head. This is what **Dr. Benjamin S. Fialkoff** (247 West 4th Street; 727-0477, www.peakperformcenter.com) calls "self talk." "There's that little chatterbox going on all day long in our heads, and unfortunately, very often the self talk is negative," he says. To overcome it, Fialkoff, who was a staff psychologist at St. Vincent's for twenty years, employs breathing exercises, visualization and rehearsal, and even hypnosis to help his patients iron out the kinks in their game, and says that most people get through their problems in about four sessions.

Dr. Elyse Goldstein (6 East 79th Street; 988-5602), who's worked with professional ice-skaters and tennis players, practices a more holistic form of the discipline, using similar relaxation and focusing techniques as well as looking at larger issues that might be hampering performance. Her stance is that most anxiety comes from people's unrealistic perceptions of themselves, and that accepting your flaws is the most important step in improving your game. "You're perfectly imperfect" is one of Goldstein's mantras. "If you can sit with that idea," she says, "then you're ahead of the game."

Many is the dad who's had the desire (though perhaps not acted on it) to choke the coach of his son's Little League team. Though **Dr. Joel Stukalin** (101 West 12th Street; 243-8916) has worked with professional baseball and hockey players, he's a member of the National Youth Sports Coaches Association and a consultant at Shibley Day Camp in Roslyn, L.I., and does most of his work with children and adults who find themselves at odds over, for instance, why Johnny can't hit a baseball. In addition to working in a clinical setting, Dr. Stukalin takes patients to the field, or pool, or driving range and uses an approach he calls "successive approximation," whereby the problem—the baseball swing, for example—is broken down into many elements and each is addressed separately. Like Goldstein, Stukalin emphasizes that a healthy life is crucial to success on the field. "We have to look at it as an organic whole, and if your life has reasonable pacing, at least for part of the time, the chances are you'll continue to enjoy your sports endeavors." And, as obvious as it might seem, many people forget that sports are supposed to be enjoyable.

NICK MEYER

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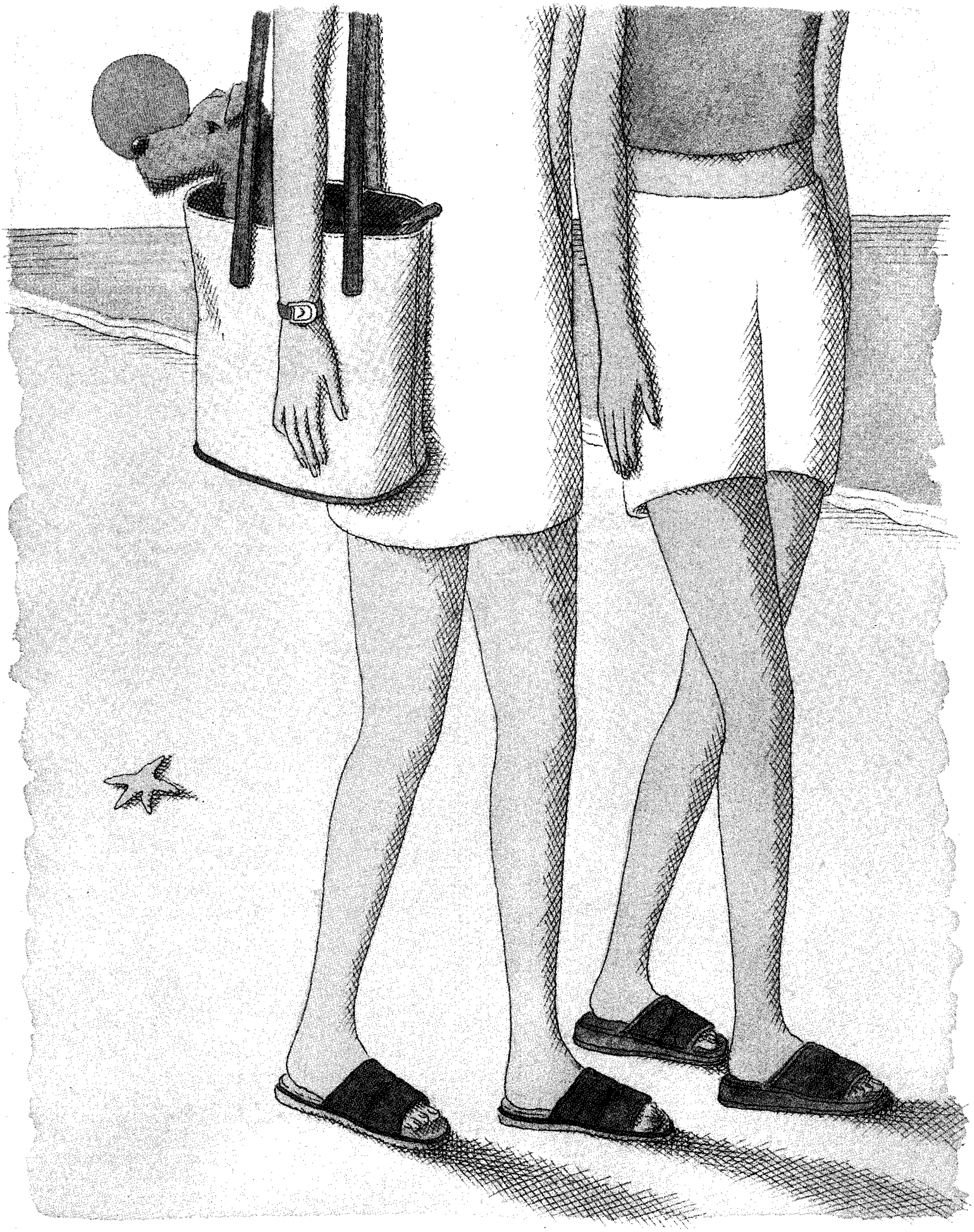

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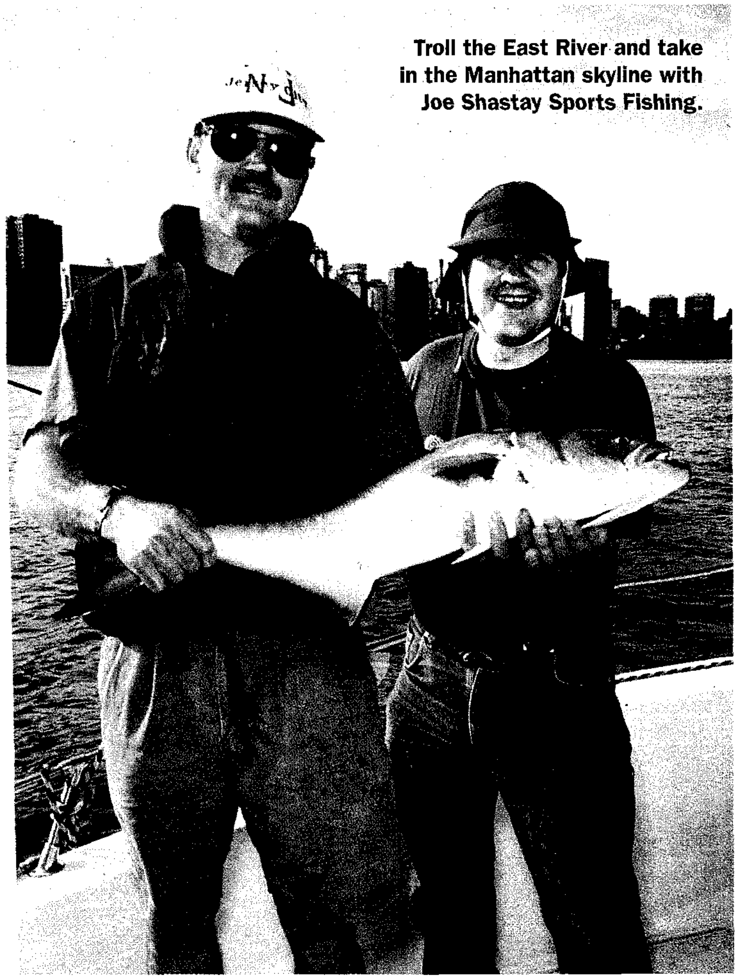
Cast Party

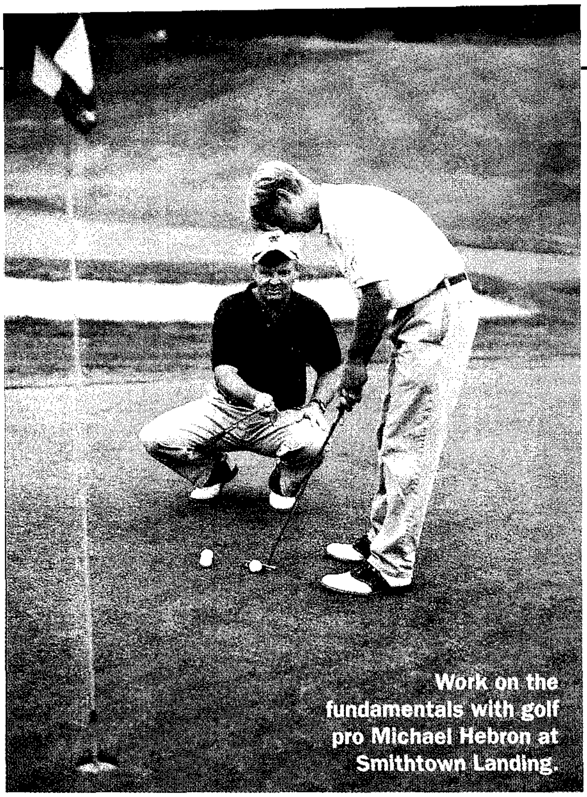
Cruise the harbor with the city's best fish finders.

Once upon a time, the sight of someone casting a line into the East River would draw reactions ranging from pity to disgust. Never mind the chances of actually catching anything; who in their right mind would want to eat it anyway? But thanks to the Clean Water Act and a sharp curtailment of fishing in the eighties, Manhattan waters are now teeming with stripers and blues. A surefire (well, almost) way of bringing home a fish dinner is to go out with **Joe Shastay** in one of his twenty-foot center-console boats (201-451-1988). Shastay spends most weeknights ferrying fisherpeople to the best spots, such as under the Verrazano Narrows Bridge or near the United Nations on the East River. They meet him after work at either the World Financial Center or the East 23rd Street docks, and he has them back in the city by ten. At $400 for up to three people for four and a half hours (he'll take a fourth person for an extra $50), the fish you catch will be marginally more expensive than what you'd buy at Citarella, but the city is surreally beautiful (think *Titanic*) when seen from an open boat at night.

A cheaper pleasure can be had on **George Aswad**'s 80-foot *Sea Queen IV*. He offers half-day and night fishing trips leaving from Emmons Avenue in Sheepshead Bay. (A half-day is $21 for adults, $12 for kids; call 718-646-6224.) There is a concession stand onboard stocked with the usual fare. While some anglers scoff at party boats (they call them porcupines), one of Aswad's customers recently landed a striper that weighed more than 40 pounds. M.S.



Troll the East River and take in the Manhattan skyline with Joe Shastay Sports Fishing.



Work on the fundamentals with golf pro Michael Hebron at Smithtown Landing.

Golf Gurus

Handicapping New York's best teachers.

Everyone's an expert when it comes to golf. Generously dispensed advice is as much a part of the game as foul language and bad plaids. But all that extra information may be bad for your swing, according to **Michael Hebron**, the Yoda of golf instructors. "When your mind is filled with a how-to list," he clucks, "you're not aware of what the club head is doing, what the shaft is doing, what the face is doing." Working with mundane props like paintbrushes, hammers, and mops, Hebron breaks down the golf swing to its fundamentals, showing you how to critique your swing as you play. "He's really good at understanding what you need to know right now," says writer John Paul Newport, author of a forthcoming book on pro-golf mini-tours, *The Fine Green Line* (Broadway Books), "and not overburdening you with information." Hebron, the author of *See and Feel the Inside Move the Outside* and *The Art and Zen of Learning Golf,* runs the Smithtown Landing Golf Course, where the lessons are given. Keep in mind that a single lesson will not bring your score down to Tiger Woods territory. If you really want to improve your game, find a good teacher like Hebron and give the relationship some time. He, of course, insists that he is not a teacher. "Golf can't be taught," he says. "The only way to learn a motion is to experience a motion." (Michael Hebron's School for Learning Golf, 516-979-6534; $130 an hour for Hebron, $90 an hour for staff.) One of the best golf coaches in the world, **Mitchell Spearman**, is based in Manhattan. He works mostly with pros like Nick Faldo and Craig Parry, but he is available to amateurs who can afford him (774-8934; $1,500 for three hours). Lessons are held at the Manhattan Woods club in Nyack, about half an hour outside Manhattan. "It's a game you never perfect," says Spearman. "There's always something you can work on. I think that's what I love about it." M.S.

13

Photographs: left, Bernd Auers; right, James Baigrie.

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Climbing the Hamptons

A spot on the A-list can cost as little as $100.

For most people, there are two sets of Hamptons: the slightly overcrowded but essentially unexotic cluster of beach towns they actually spend their summer in and the whirlwind of white linen and champagne they read about in the gossips. Naturally, much of this parallel universe is invitation-only (Peggy Siegal's spate of movie premieres) or will set you back $1,000 or more (a no-nukes happy hour in Christie Brinkley's living room). For a minimal investment, though, you can make a foray into that alternate reality of Marthas and Puffies and Rons.

Admission to the **Parrish Art Museum's Midsummer Gala**, July 17, starts at $400. But for those under 35, an "associate's ticket" gets you into this quintessential Hamptons benefit for just $300. And if you're willing to skip dinner (no matter what your age), a $100 after–10 P.M. ticket lets you arrive just in time to do the bump with oil magnate David Koch and haggle with Whitney Fairchild over the last piece of tirami su.

Having conquered Broadway, Sandra Bernhard brings *Sandra Bernhard—In Concert* to **Guild Hall** July 30, with a fund-raiser opening. A mere $250 gets you into the show's East End premiere and cocktail reception. Ron and Ellin Delsener, plus a gaggle of Bernhard's Hamptons cronies, promise to be on hand.

BAM culture hits Watermill August 14, at Robert Wilson's **Watermill Center** benefit. Last year, an improbable mix of Hamptons socialites (Lulu de Kwiatkowski, Kitty Carlisle Hart) and downtown luminaries (Paul Simon, Philip Glass, Chuck Close) made this $350 ticket the most, uh, culturally diverse social-climbing event of the season.

With luck, you will have so many powerful and famous friends by the end of August that you'll be invited to Puff Daddy's Labor Day party. Or maybe you'll never want to rub shoulders with another celebrity again, even if they're begging. ETHAN SMITH

Really Modern Art

Video-game and graffiti masterpieces.

15

The American Museum of the Moving Image (35th Avenue at 36th Street, Astoria; 718-784-4520) fights the good fight July 4 weekend with a face-off between Steven Spielberg's *Saving Private Ryan* and Terrence Malick's *The Thin Red Line* as part of its summer film series. But those who prefer to fight their own battles should head to the museum's "Computer Space" exhibit, a collection of classic arcade games and high-tech game consoles. The exhibit begins with the very first coin-op video-arcade game, 1971's fiberglass-shelled Computer Space, and rockets through monochrome Pong and Asteroids to multihued Galaxian, the roadkill daredeviltry of Frogger, and bug-zapping Centipede. Dispatches from the cutting edge are also showcased: Nintendo and PlayStation thrillers; CD-ROM masterpieces like the stylish LucasArts epic Grim Fandango; and Sega's much-hyped Dreamcast console, several months before its domestic release. Admission is $8.50, $5.50 for students and seniors.

If even Bust-A-Groove, Sony's break-dance battle game, cannot sate your appetite for Reaganite nostalgia, strap on your Adidas three-stripes and hoof it to the **Phun Phactory** (45–14 Davis Street, Long Island City; 718-482-PHUN), open Tuesday through Saturday from 11 A.M. to 7 P.M. The vibrant, paint-splashed concrete building proves that graffiti is far from dead. Devoted to the preservation of "aerosol art" and the communities that create it, the Phactory is a living museum—this time on the outside of the building, not the inside. L.H.

Grill School

Summer cooking: beyond barbecue.

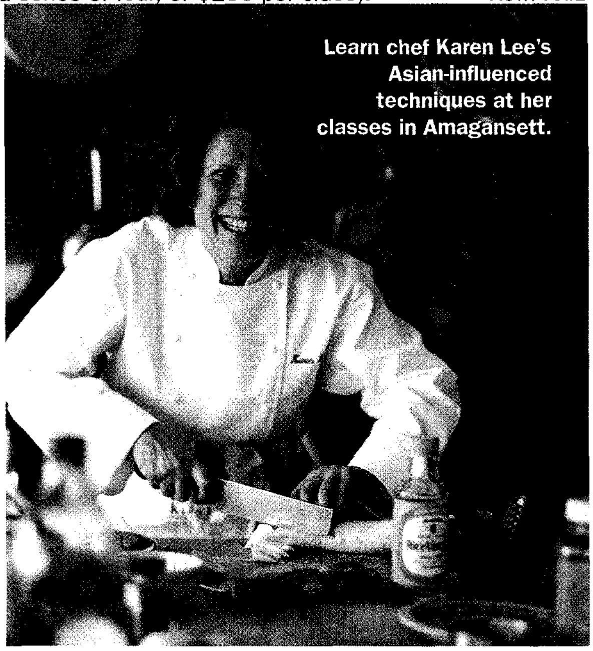
16

While the neo-caveman approach to summer cooking (a Weber grill, a slab of meat, an ear of corn, and thou) can produce excellent results, there are times when some citified finesse is called for. Tuscan Square, Pino Luongo's midtown shrine to the land of his birth, and Zoë, the New American restaurant on Prince Street, are both known for their sophisticated takes on simple food, and both are offering classes highlighting the bounty of summer.

Tuscans, of course, will tell you that they taught the French everything they know about cooking, summer and otherwise. All boasting aside, the artful simplicity of Tuscan cooking seems designed for a leisurely dinner at the beach. At **Tuscan Square**, you can learn some of the secrets of the restaurant's relentlessly authentic menu. Desserts and sorbets are taught on July 6 and 9; Tuscan barbecue, on July 13 and 16; and pizza, focaccia, and homemade mozzarella, on July 20 and 23 (16 West 51st Street; 977-3142; $75 per class).

Zoë, renowned for its wood-fired grill and oven, takes a strictly seasonal approach to its cooking classes. "Shellfish and Seafood" is taught on July 21. And a session on tomatoes, basil, and corn on August 18 arrives at precisely the peak moment for those summer staples. Classes are from 3 to 5 P.M. and include more food and wine than you can comfortably consume (90 Prince Street; 966-6722; $65 per class).

Respected cookbook author and caterer **Karen Lee** teaches in Manhattan most of the year. But come the dog days of July, she moves her operation to more commodious quarters: a friend's house in Amagansett. While Lee's recipes are inspired by many different cuisines, she says, "Asian seasonings always find their way into my food." Lee is a gifted teacher, with a knack for breaking recipes down into their simplest components (787-2227 and 516-267-3653; classes are Wednesdays from 11 A.M. to 2 P.M. and Thursdays from 5 to 8 P.M.; $480 for a series of four, or $130 per class). RUTH KATZ



Learn chef Karen Lee's Asian-influenced techniques at her classes in Amagansett.

Photograph by Kenneth Chen.

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17

Rider Friendly

Pushing yourself to the (city) limits, on two wheels.

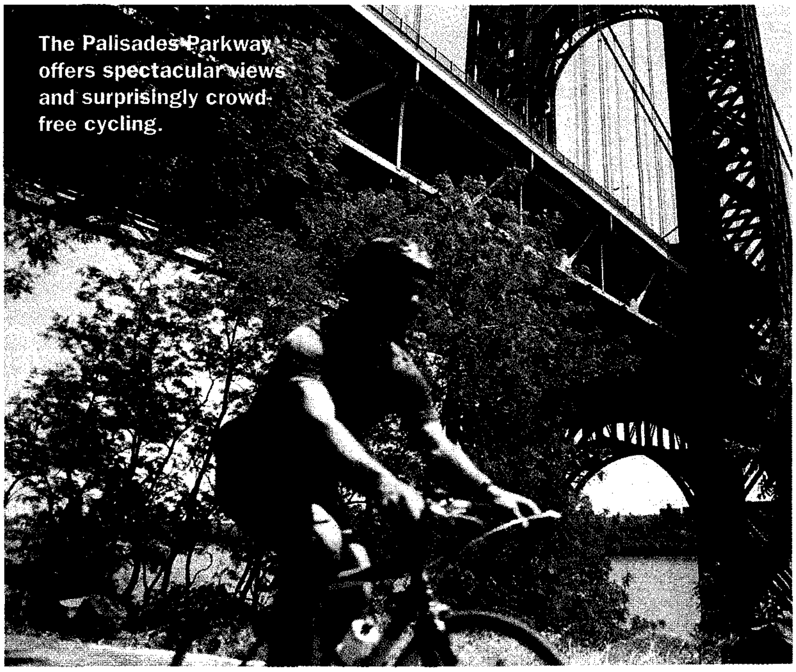
Cars are de rigueur for the Hamptons or the Vineyard, and Central Park is best traversed on foot, but the most enjoyable way to explore the city's strange and stunning outer rim is to bike it.

One way to get out there is the **George Washington Bridge** at West 181st Street, just a block from the A train. Unlike the overhyped Brooklyn Bridge bike path, the GWB is never crowded, and its height affords riders an immense view, from the canyons of Manhattan to the cliffs of the Palisades. On the Jersey side, within Palisades Interstate Park, River Road is a winding rural lane where a makeshift guardrail of boulders does its best to separate cars (happily, not too many of them), bikers, and the occasional deer from a sheer 100-foot drop to the shore. Potholes and stray branches can be dangerous but a welcome respite from the featureless path abutting the East River or Central Park's Rollerblade-choked loop. The road becomes Route 9W, which leads into Rockland County. For a safer if hillier ride, go north from the bridge on the city side, and take the Broadway Bridge up to Van Cortlandt Park and the suburbs of Fieldston and Riverdale in the western Bronx.

The **Belt Parkway**, which hugs Brooklyn's entire southern and eastern shoreline, offers a longer but less arduous ride along the flat, marshy waterfront. The Belt's bike path begins at Owls Head Park in Southwest Brooklyn—with its spectacular view of lower Manhattan—loops under the massive, graceful Verrazano-Narrows Bridge, then turns east before ending just past the Queens border. Off the Marine Park exit in eastern Brooklyn, you can veer south for a scenic twenty-mile loop around Jamaica Bay—and witness a jarring transition. A clunky steel bridge takes you to Rockaway, a long peninsula south of Jamaica Bay with a boardwalk by the beach. Saturated with moist, salty air, it's physically and spiritually as far from urban bustle as you can get within city limits. On the way back via the Cross Bay Bridge, Broad Channel Island has little more than tackle shops, modest Cape Cods, and the Jamaica Bay Wildlife Refuge—a bird-watcher's paradise.

Manhattan's entire perimeter should be bikeable within a decade. But as of now the best stretch extends along the Hudson from 14th Street to Battery Park. Wherever you go, a current New York Cycling Map, which highlights all greenways and on-road lanes, and the safest street routes, is an absolute necessity. The City Planning Bookstore (22 Reade Street) carries free editions for all five boroughs.

BORIS KACHKA



The Palisades Parkway offers spectacular views and surprisingly crowd-free cycling.

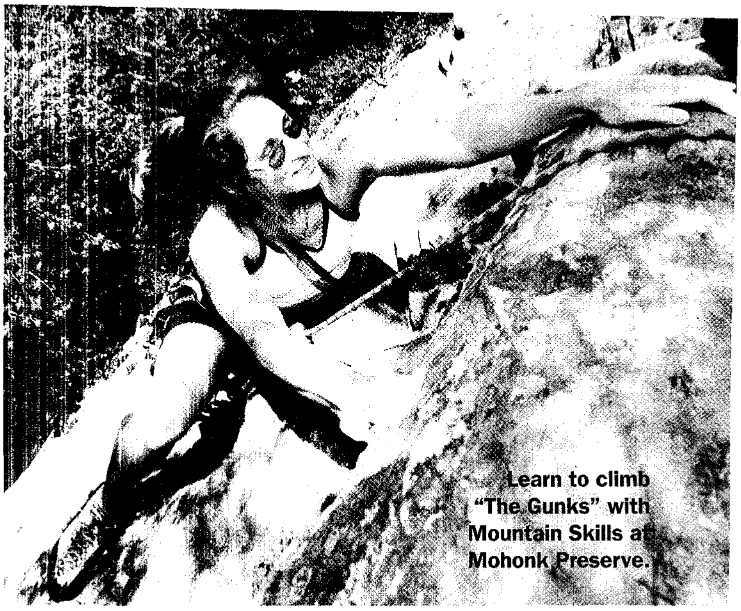
Photographs: this page, Pete Kuhns; opposite, Bernd Auers.

Rocking Good Time

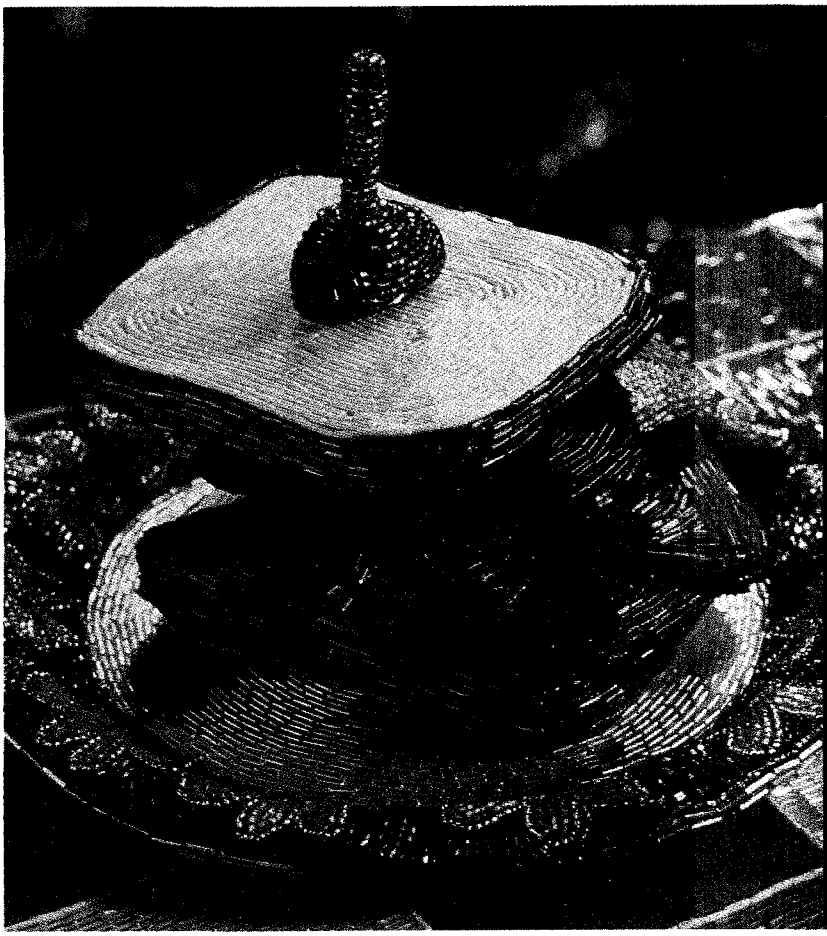
Taking (most) of the fear out of rock climbing.

Rock climbing, the original extreme sport, can still be among the most terrifying: Just look down. And so, on the Shawangunk Ridge, known to climbing aficionados as "The Gunks," there's no loud rock-and-roll soundtrack playing, nothing to distract you from your oneness with the rock. The Gunks, a portion of which lie in the Mohonk Preserve, two hours north of the city near New Paltz, are the East Coast's answer to Yosemite, and some of the best climbers in the world flock here for the purity of the experience: There are few fixed bolts or man-made climbing aids drilled into the sandstone, and even marking the trail with chalk is frowned upon, so every climb is an improvisation. Novices, however, needn't stay on the ground (though there are extensive biking and hiking trails should you decide to chicken out.) **Mountain Skills** (595 Peak Road, Stone Ridge; 914-687-9643; $90 to $175 per day, depending on group size) is one of the four guide services authorized by the Preserve located around the New Paltz area that will introduce small groups to the art of climbing. At Mountain Skills, guides like Dawes Strickler and Merlin Larsen, with decades of climbing experience between them, start you on a wall at a 90-degree angle—actually the scariest part of the day. There, they teach you the rules of safety on the rock: communication between the climber and the belayer (the partner who's holding the rope and has to catch you if you fall); repetition (don't tie just two knots when you can tie three); and concern for your fellow climber (if you dislodge a chunk of rock or lose your water bottle, warn those below you). With all this to concentrate on, and with your mantra (*I am one with my rock; I will not fall*) playing in your head, there's no time to be afraid, and the experience is almost spiritual. (If you do happen to fall, the guides have taken the precaution of securing three mechanical cams, capable of withstanding a force of 6,000 pounds, so the danger is not as great as you might think.) At the top, you can enjoy unmatched views of the Catskills as well as a deep feeling of accomplishment. That's often the moment Dawes Strickler chooses to tell you about the snakes that like to nestle into the crannies where you've just put your finger—something to think about as you're rappelling back down.

M.E.



Learn to climb "The Gunks" with Mountain Skills at Mohonk Preserve.



Liza Lou: *American Glamorama*

A unique art exhibit open to the public

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19

Get Happy

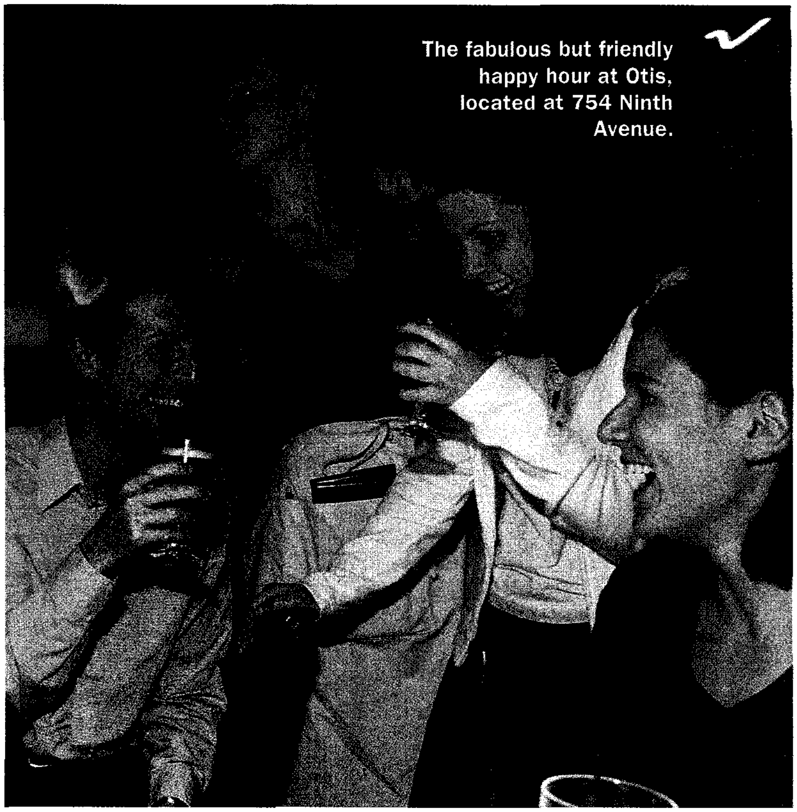
The city's best bars to get a jump on your evening.

Even if you only get one or two weeks off all summer and can't shoot out to the Hamptons every weekend, there are tricks to making the whole season feel like a vacation. Chief among them is indulging liberally in the city's happy hours, that magical after-work interval when everyone can agree that reality should be tucked neatly into the back pocket like a damp handkerchief.

A particularly joyous happy hour is provided daily at **Otis** (754 Ninth Avenue; 246-4417), where everything's a buck off from five to seven (and that easily adds up). The spacious room and pastel walls give a feeling of relief as soon as you step inside, and beyond the bar there are plenty of couches and armchairs to collapse into. The clientele consists mostly of up-and-coming MTV and record-company types, young people with looks and money, though not so much of either that they're unpleasant to be around. It's a happy hour that stays happy—cut off at seven before things get downright Dionysian.

But who says a happy hour has to be so brief? Not the folks at **Sidewalk** (94 Avenue A; 473-7373), where drinks go two-for-one from two to eight o'clock and there's no shortage of pierced, painted, tattooed, and otherwise marked Bohemians taking advantage of the offer. The deal doesn't include frozen drinks, except for the pink margaritas, which are potent and large (16-oz.) but not so grand that they turn to syrup before you're done. Sidewalk doesn't take reservations, so coveted spots at the outdoor terrace are gained pretty much by lurking around groups that seem to be finishing up, which is really no way to behave, not to mention a waste of valuable consumption time. Instead, head directly into the dimly lit bar and sip away under the steady whirring of an A/C that means business.

When God invented happy hour, He probably envisioned big men with big drinks—and lots of them. That's what **Malachy's** (103 West 72nd Street; 874-4268) is offering, if you can handle it. From noon till seven, they're serving $2.50 pints and $6 to $10 pitchers and mixes starting at $2.50. Here is a bar so Irish that the toilets seem to flush with a brogue. The crowd is friendly and loud, and you continually suspect that it's about to break into song. Not for everyone, but it probably should be. IAN SPIEGELMAN



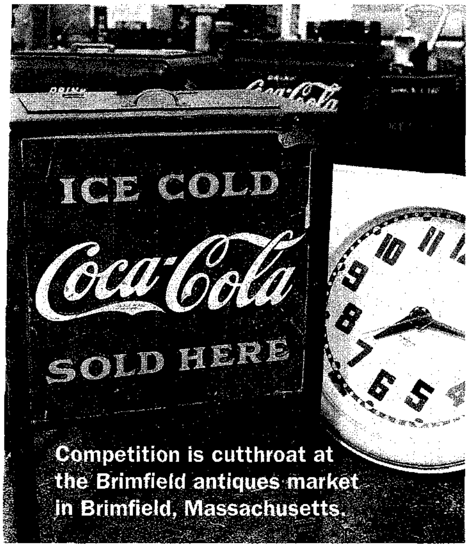
The fabulous but friendly happy hour at Otis, located at 754 Ninth Avenue.

Photograph by Miles Ladin.

Antiques Road Trip

Compete with the pros at the flea-market major leagues.

If the prices at the furniture shops on Lafayette seem geared primarily to new Silicon Alley multimillionaires (as they likely are), a road trip—with U-Haul—is in order. The justly celebrated mother of all flea markets is the 30-year-old **Brimfield** show in Massachusetts, a four-hour drive from New York. Three weeks a year, a 120-acre field becomes a small, exceedingly well-furnished city, featuring rows of tented booths stacked one on top of the next, with more than 4,000 dealers and some 40,000 visitors, most of whom seem to be New York furniture dealers and decorators. At Brimfield, the ultracompetitive World Series of flea markets, weekends are left to the hobbyists. Major-leaguers arrive Monday night and are up before dawn on Tuesday so they can be on hand when the first fields open. So come armed with a large money clip (plastic is useless at Brimfield, and ATM lines can be interminable) and be prepared to do battle with the Lafayette Street shopkeepers—who'll exact a large ransom for your treasure back in the city if they beat you to it up here. (July 6 through 11 and September 14 through 19; for more information, call Brimfield Antiques, 413-283-6149, or the Quaboag Valley Chamber of Commerce, 413-283-2418, or visit www.Quaboag.com.)



Competition is cutthroat at the Brimfield antiques market in Brimfield, Massachusetts.

Perhaps because it's located in Pennsylvania's Amish country, **Renningers**, three hours from the city, is a less frenetic experience—there are moments when you feel like you're in the country. In fact, Renningers is two fleas, the one at Kutztown being a warm-up act for the 700-vendor, indoor-outdoor circus in Adamstown, 30 miles away. At Kutztown, there's even a farm stand, so you can fill your newly acquired porcelain bowl with Martha Stewart–quality produce. Admission is free, except on Extravaganza Weekends (June 24 to 27 and September 23 to 26), when there's a minimal entry fee: For $40, you can get in on Thursday and get first crack as dealers are setting up. (For show times, call 570-385-0104 Monday through Thursday or 610-683-6848 Thursday through Saturday, or visit www.Renningers.com.)

Anna Rachmansky

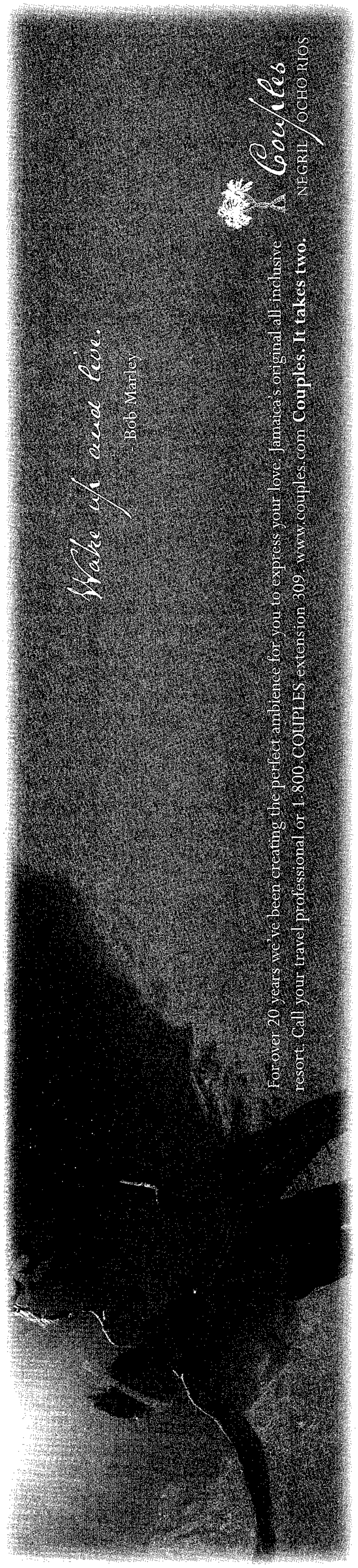
L.I.E. Anonymous

Rail it on the LIRR's new trains, or (wallet permitting) take a copter.

21

Plenty of Hamptons commuters would sooner gather up their Coach luggage and take to the H.O.V. lane on foot than buy a ticket on the **Long Island Rail Road**. The hollowed-out cars with impenetrable forest-green, key-scratched windows and thorny school-bus seats (not to mention the frat-house bar car) can be enough to make you rethink your half share. But that was the old LIRR. This summer, the MTA is rolling out its flashy, if endlessly overdue, fleet of double-decker trains—ten of which are on the rails now, and all of which will be in motion by year's end ($15.25 for one-way peak fare). The bi-level coaches, as they're formally known, have plush, ergonomic navy-blue seats that are the equal of those on the Jitney, working A/C, cellular pay phones, and tinted blue windows through which you can actually see a few postmodern mansions. The bar car has been abolished (though certain parched passengers may wish the MTA had given the franchise to, say, Keith McNally). Of course, if speed is what you're looking for, you can always reserve a slot on **Shoreline Aviation**'s seaplanes, which leave from 23rd Street and take 45 minutes (800-443-0031), for $239. If even that's too slow, go ahead and charter a five-seat, twin-engine helicopter from **T. D. Aviation** (800-567-8147) to transport you and your houseguests from any Manhattan heliport to East Hampton in a breezy 35 minutes. Price: $2,149.

Sarah Bernard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Photograph by Dana Gallagher.

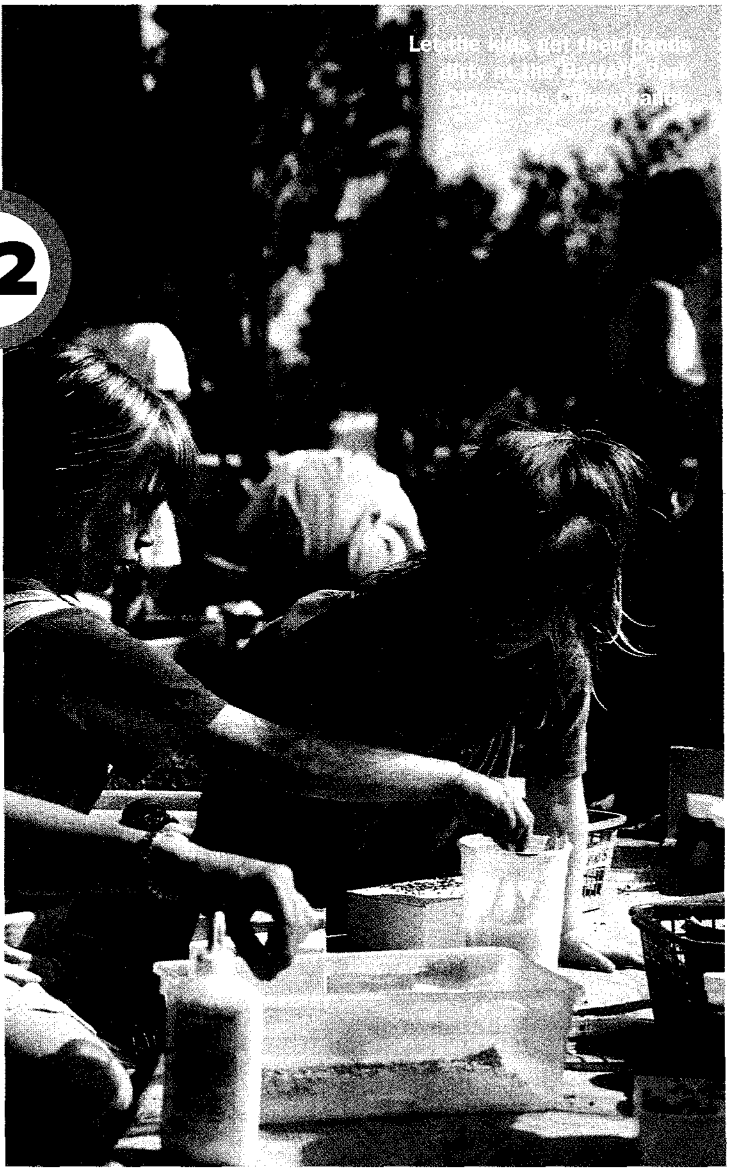
Park Play

Pick a pack of park equipment.

22

Your typical New York apartment doesn't come equipped with a garage or mudroom in which to store the mountains of sporting goods kids find necessary for getting full mileage out of a summer day in the park. Luckily, there are people out there who not only sympathize with our lack of closet space—they've done something about it. At the **North Meadow Recreation Center**, in the middle of the park at 97th Street, the Central Park Conservancy supplies "field kits," which are canvas bags packed with equipment like whiffle balls, a soccer ball, horse shoes, footballs, as well as a set of colored cones (goalposts!). Badminton sets and hula hoops are also available for the asking. The kits can be reserved by calling 348-4867 and picked up anytime after 10 A.M., with a deposit of a photo I.D.

Downtown, the sketchy archipelago of Hudson River parks is fast becoming a thoroughfare of waterfront fun, a kind of millennial Coney Island. In the field house in **Rockefeller Park**, just south of Stuyvesant High School at Vesey Street, you can borrow pogo sticks, Frisbees, basketballs, stilts, yo-yos, and all manner of board games, courtesy of the privately funded Battery Park City Parks Conservancy. **Wagner Park**, a mile south, opened two years ago, complete with spanking-clean bathrooms and plenty of informally scheduled kids' activities. Sunday afternoons from two to four, preschool family play sessions convene on the lawn; Wednesdays from 3:30 to six, art projects are organized for older kids, or games of hide-and-seek and variations on tag. Sunset Jam on the Hudson, a circle—of both adults and children—that gathers to tap out drum rhythms on Friday evenings (from July 7 to August 27), is becoming incredibly popular, a sixties-style happening that actually reinforces family values—so much for William Bennett. B.E.



Let the kids get their hands dirty at the Battery Park City Parks Conservancy.

23

Superstar Smorgasbord

The greatest food in Manhattan—in the Hamptons.

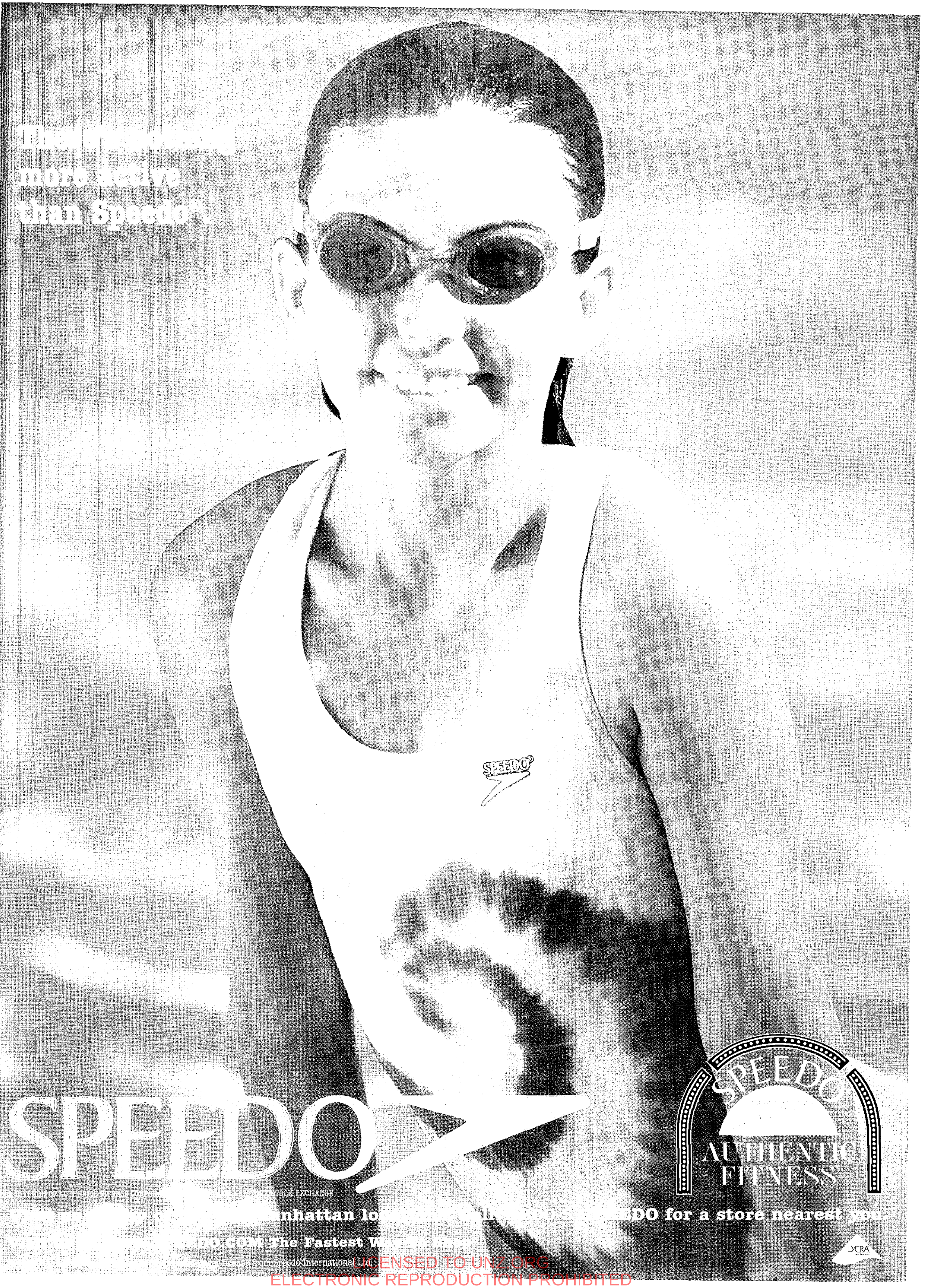
Ruth Reichl! In public! No wig, no hat, just Ruth, out in Sagaponack, hobnobbing with the very chefs who have reviled her for years!

Well, it had to happen. Reichl, until recently the restaurant critic for the *Times,* has finally hung up her disguises and taken a straight job as editor-in-chief of *Gourmet.* So it's only natural that, as a member of the food-world elite who can finally leave the house without one of her infamous getups, she's coming out in a big way: On July 10, she'll be the guest of honor at the James Beard Foundation's summer benefit, **Chefs & Champagne**. The event, which helps raise money for the Beard House and its culinary-arts endeavors, is chaired by Nina Griscom (who, since she used to have a TV Food Network show, has presumably been able to skip the funky wigs all along). It's strictly an informal party setting, outdoors under a tent with buffet stations, but you won't find any cocktail weenies here—participating chefs will include Florian Bellanger of Le Bernardin and Waldy Malouf of Beacon, among dozens of others. Tickets are $100 for members of the Beard Foundation, $150 for everyone else. Dark glasses are optional, if you want to be the next Ruth.

The Beard bash isn't the Hamptons' only food event of the season. The annual **Taste of the Hamptons**—another top-chefs-cook-for-all-who-attend party—turns ten this year. The anniversary party, "Ten Years of Great Tastes," is at the Amagansett house of Kay LeRoy (Warner's ex, apparently not forsaking the food world) this year, to benefit Family Service League, a support organization for needy families on Long Island. Food's coming from Alison by the Beach, 95 School Street, Peconic Coast, and many more. There's also a single-malt-Scotch tasting scheduled, and local wineries are sending their best as well. Admission is $145 at the door, $125 beforehand.

If this all sounds like one more nail in the coffin of the old Hamptons of potato farmers and artisans—well, hang on just one minute. Because "Taste of the Hamptons" is also serving as the introduction of Peconika vodka, a premium concoction made from none other than the produce of the East End's remaining potato fields. Take that, Ira Rennert: The spuds are fighting back. CHRISTOPHER BONANOS

Photograph by Craig Paulson.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In this post-post-modern world, where it seems there's not a thing left on the landscape that someone doesn't own, outdoor adventure is a luxury that people pay dearly for. But around New York, there are still ways to experience nature the way it was intended—for nothing—while helping to preserve it. If you've got a week to spare, you can spend it aboard the **Clearwater** (914-454-7673), a 106-foot sloop that navigates the Hudson, northern New Jersey, and the Long Island Sound, on a mission of environmental restoration, protection, and education. Each week through early November, a new group of six volunteers lives aboard ship, assisting its crew with sailing and chores, as well as teaching children about ecology at waterfront festivals. The program is open only to members of Hudson River Sloop Clearwater, Inc., but membership fees are just $35 per adult, $45 per family, or $10 for students. Volunteers are age 10 and over; kids 10 to 15 must be accompanied by a parent or guardian.

For land-bound opportunities, Scenic Hudson (914-473-4440) offers training and placement in several programs. Volunteer tour guides are stationed in Poet's Walk, in Romantic Landscape Park in Red Hook, and at Mount Beacon in Fishkill/Beacon, teaching visitors about the parks' natural history, ecology, and heritage. In Ulster County, volunteers are needed to teach school groups about the environment at Shaupeneak Ridge and Black Creek Forest Preserve. The strong-of-back may want to try the Trailmasters program, in which you make the Hudson Valley wilderness more accessible by building and maintaining trails.

Of course, you needn't leave the city limits to save the planet with your bare hands. Queens' own **Alley Pond Environmental Center** (718-229-4000) is seeking volunteers for a program testing water quality by gathering oxygen and nutrient samplings at Little Neck Bay. And even if you can't spare the time this summer, some fresh air would certainly be good for your PlayStation-whipped teenagers: APEC is looking for people 13 to 18 years old to work in its animal room, maintain trails, and assist with its environmental-education programs. The Central Park Conservancy (360-2741) and Prospect Park (718-965-8960) also need people to help with horticulture, maintenance, public outreach, and tours. IAN SPIEGELMAN

Festival vs. Festival

Summerstage and Warm Up: May the best dancing win.

Forget Austin Powers and Annakin Skywalker. This summer's titanic battle is between two festivals: **Central Park SummerStage** and P.S. 1's Warm Up. SummerStage is, in essence, a three-month weekly dance party for thoughtful people that aims to bring New York's diverse communities together. "If you put people in a positive, free environment, they let their defenses down," says executive producer Erica Ruben. "They open their minds—to the artists and each other." August 7, the high point of this year's festival, is an outdoor version of Vinyl's "Body & Soul," New York's most effusive, diverse dance party. The event gets the club's house-loving "Soul-aholics" out into the sun, extending what their unofficial, dreadlocked and saber-waving dance fanatic–philosopher D.J. Lord Wyze triumphantly describes as a three-pronged program of "Rejoicing of the soul, celebration of life, and rejuvenation of the spirit." They'll go for all three with Cuban rumba stunners Los Muñequitos de Matanzas and Haitian Jephté Guillaume and his Tèt Kale Orkestra. (Central Park's Rumsey Field; 360-2777.)

Last summer, **P.S. 1's Warm Up** Saturday-afternoon series was the sensational, art-hipster answer to the weiner-and-watermelon cookout. Marquee D.J.'s as well as a slew of Paris party celebs spun vinyl while the black-clothed art world frolicked in an outrageous installation playground created by the Austrian collective Gelatin. The spectacle probably did more to seduce Manhattan's art-and-style world than an entire year of P.S. 1's avant-garde exhibits, and it spurred the all-but-finalized merger with MOMA. The first collaboration between the museums, Warm Up 2 has jacked up the attitude—and altitude—with architectural titan Philip Johnson's self-described "disco for the 21st century": an arena of 56-foot-tall, mod-medieval towers, which will be the stage for a revolving cast of musicians and D.J.'s (including Neil Aline on July 17, Lo-Ki and Mutamassik on August 14, and Delmar and Cassien on August 21). Last Saturday, ever eager to stay on the cutting edge, the 92-year-old architect spun the first disc. (P.S. 1, 22–25 Jackson Avenue, Long Island City, 718-784-2084; 4–9 P.M., through September 11.) L.H. AND E.S.

25

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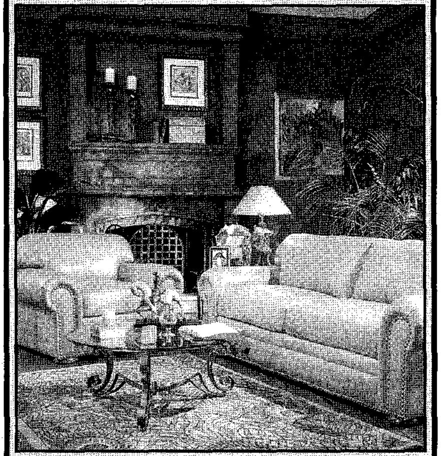
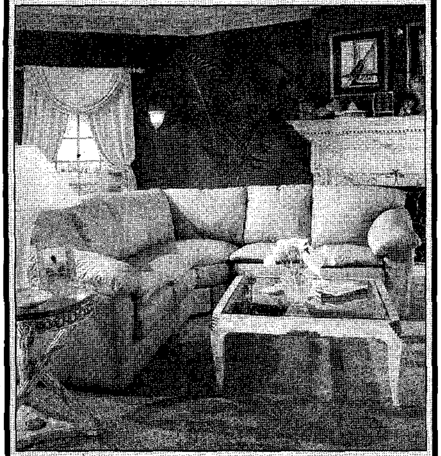


AMERICAN LEATHER



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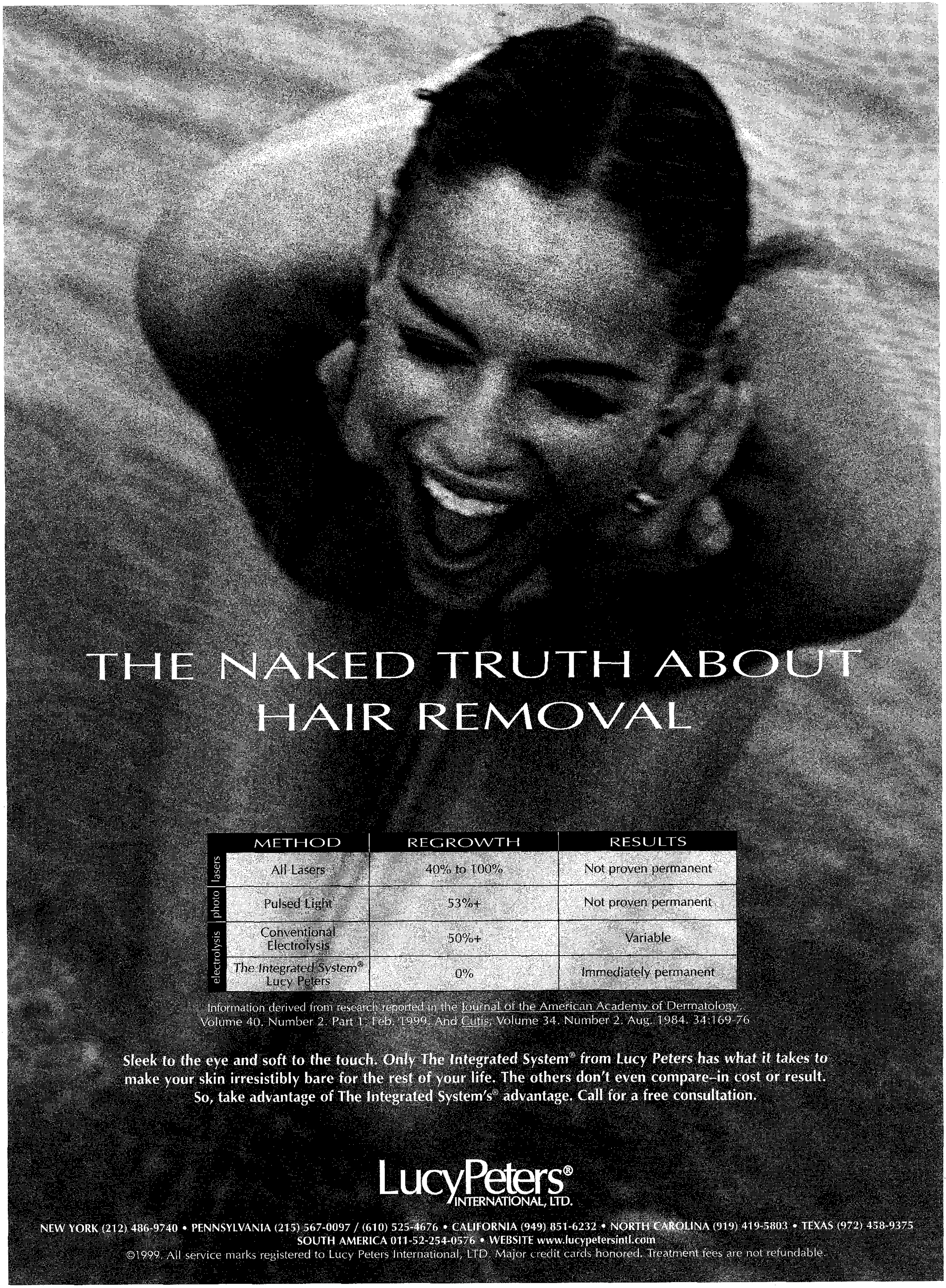

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Hand-stitched Italian saddle-leather duffel bag is $1,575 at Fendi (720 Fifth Avenue, at 56th Street; 767-0100).

best bets

THE GOING
IS GOOD

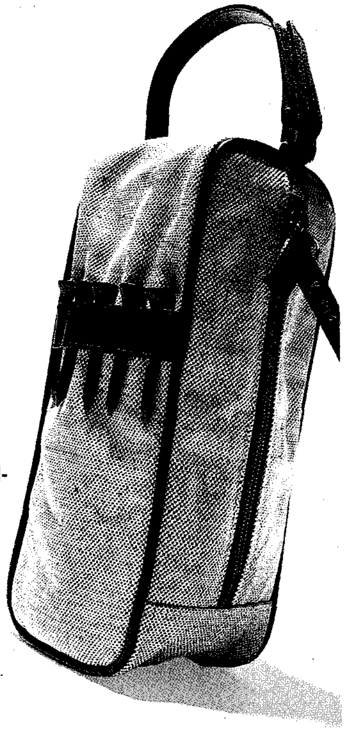
Cool things to take you from here to there: to Europe, a summer house, the court, the greens.

BY CORKY POLLAN

PHOTOGRAPHED BY JOSHUA MCHUGH

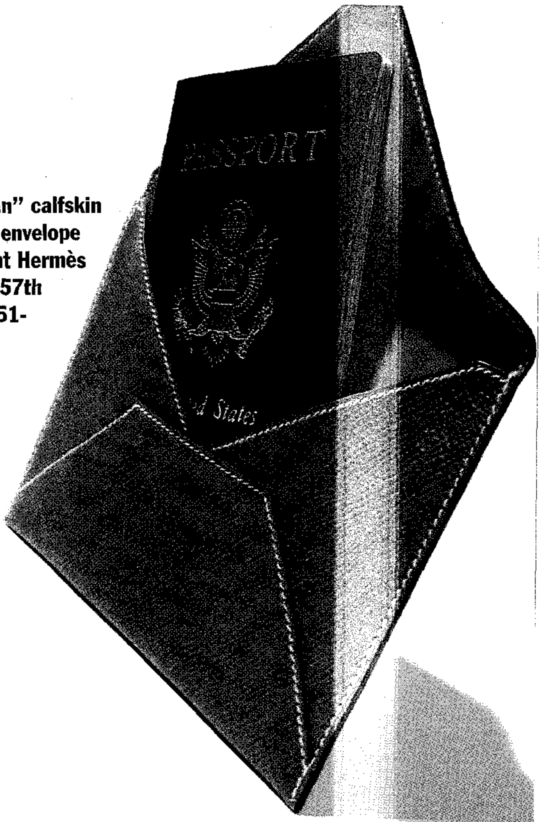
Alex Markers-to-Go has 50 markers in a nylon carrying tote; it's $16 at E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 861-2544).

Cotton-canvas-and-leather tennis bag holds racket, balls, and garb; it's $690 at Gucci (10 West 57th Street; 826-2600).

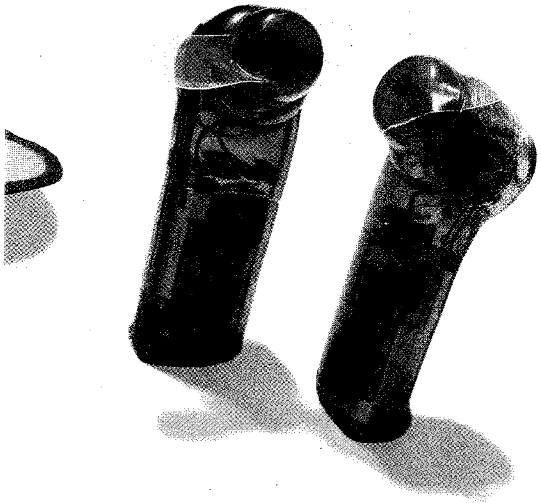


Cotton-canvas-and-leather golf tee-bag for balls, glove, and keys; it's $180 at Prada (116 Wooster Street; 925-2221).

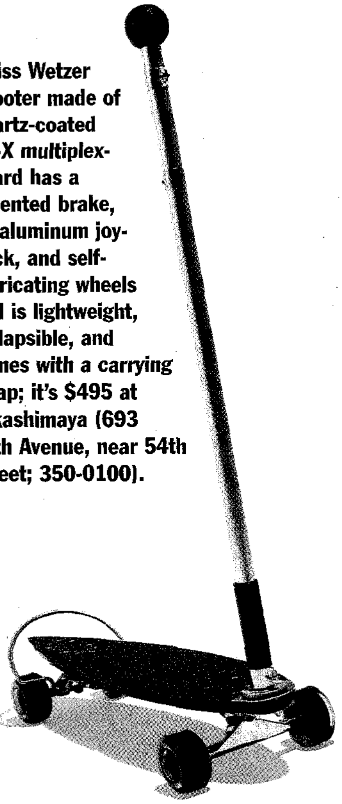
Maria LaRosa Italian woven-cotton dog carrier with cotton-canvas lining and leather handles is $495 on Barneys New York's main floor.



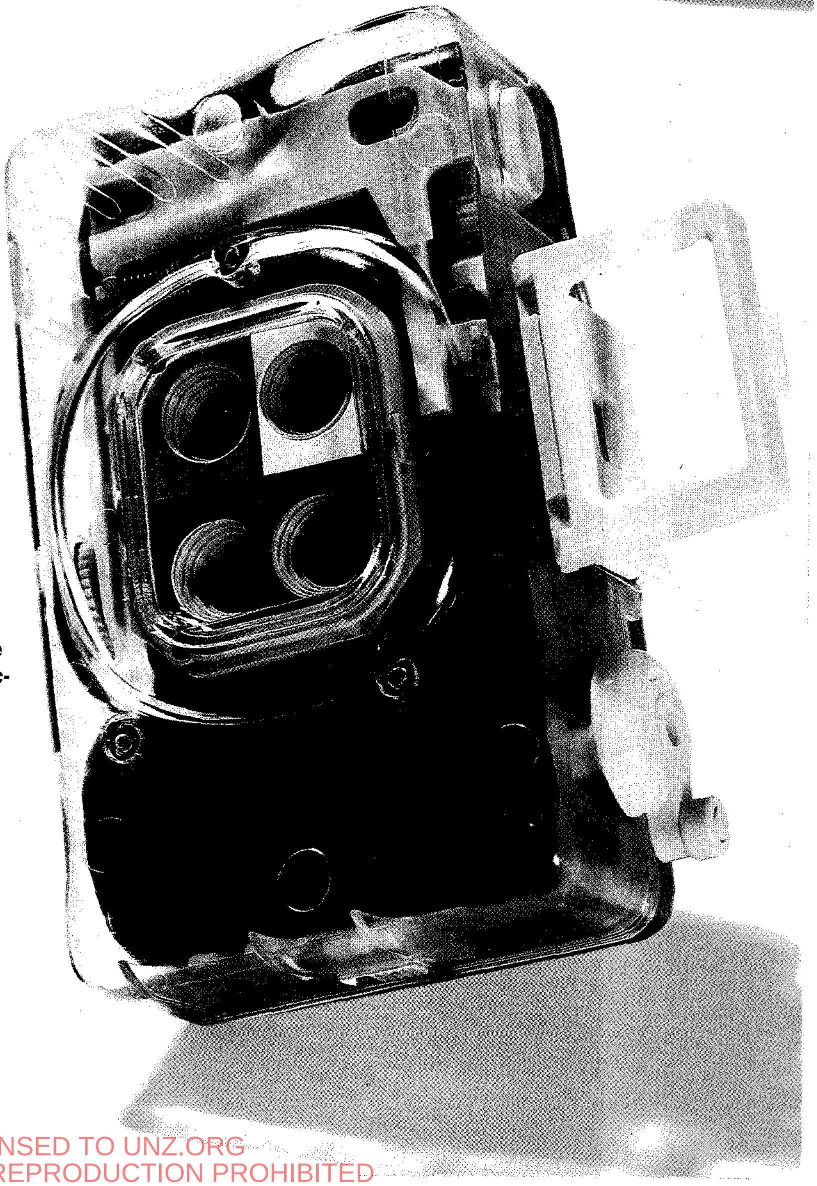
"Blue-jean" calfskin passport envelope is $500 at Hermès (11 East 57th Street; 751-3181).



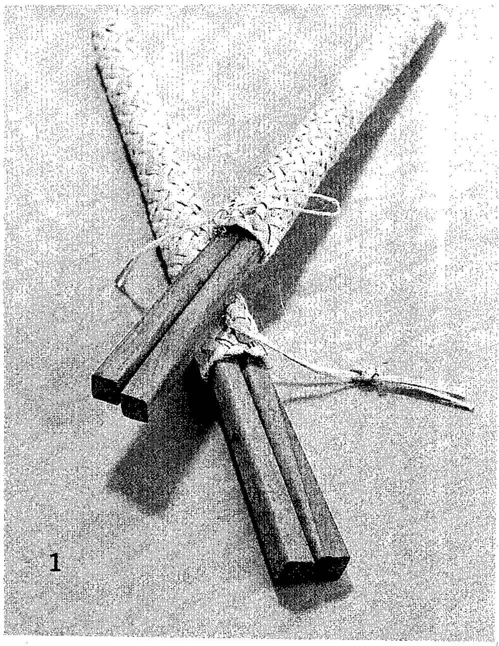
Mighty Breeze battery-operated plastic pocket fans are $6 at S. Feldman Housewares (1304 Madison Avenue, near 92nd Street; 289-7367).



Swiss Wetzer Scooter made of quartz-coated 12-X multiplex-board has a patented brake, an aluminum joystick, and self-lubricating wheels and is lightweight, collapsible, and comes with a carrying strap; it's $495 at Takashimaya (693 Fifth Avenue, near 54th Street; 350-0100).



Viennese Lomo Action Sampler camera takes quadrant photographs over the course of one second; it's $50 at Takashimaya.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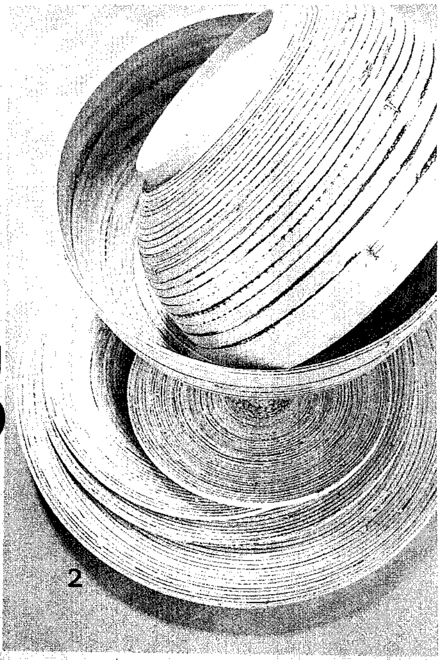
best bets

SUMMERIZE IT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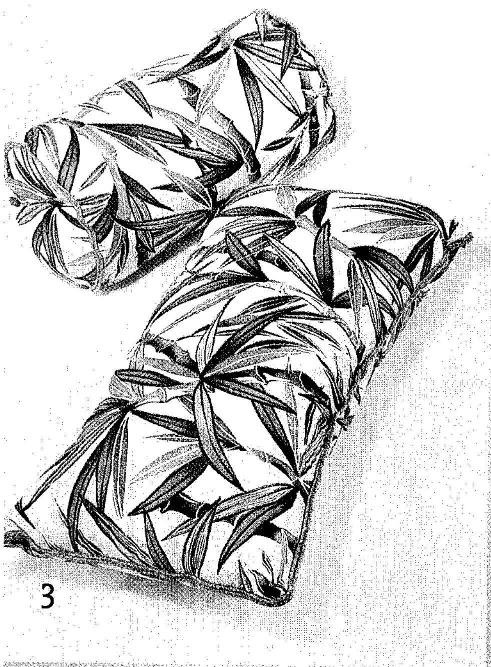
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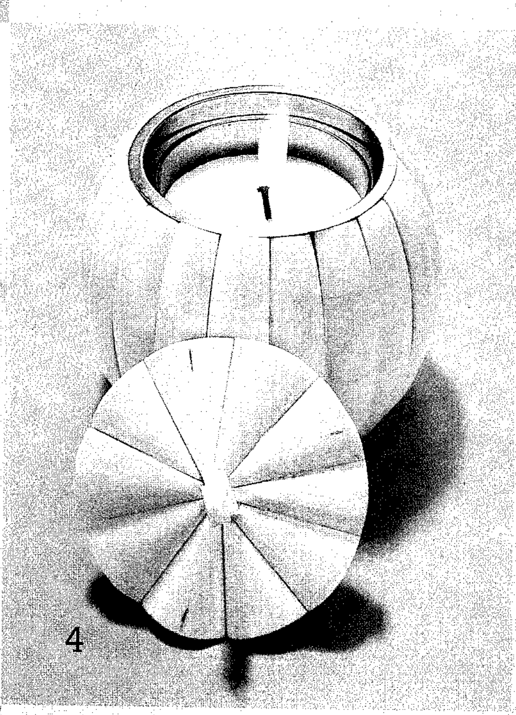
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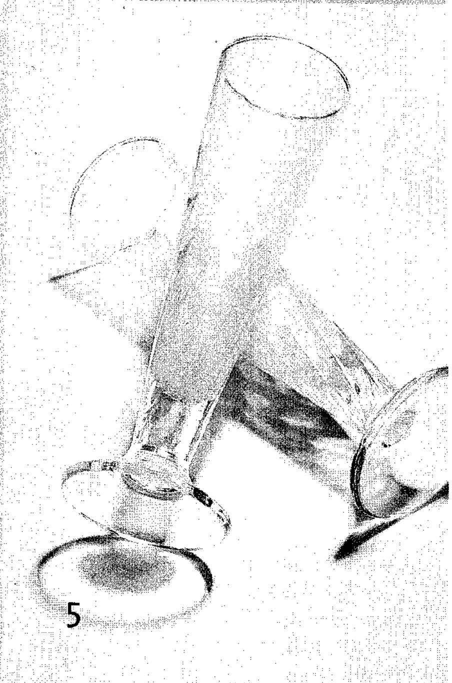
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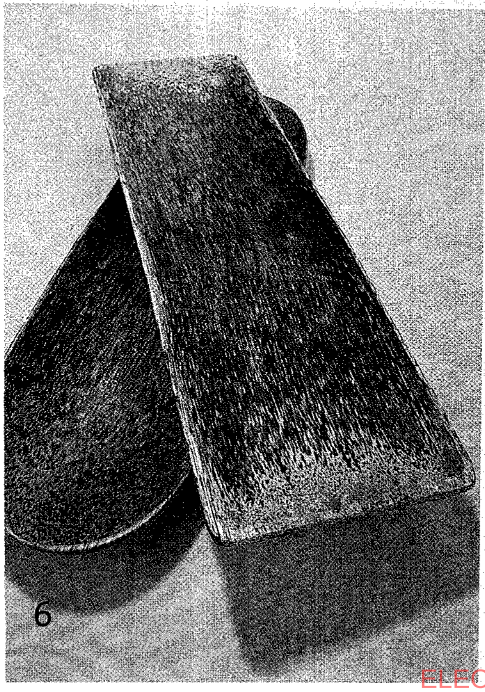
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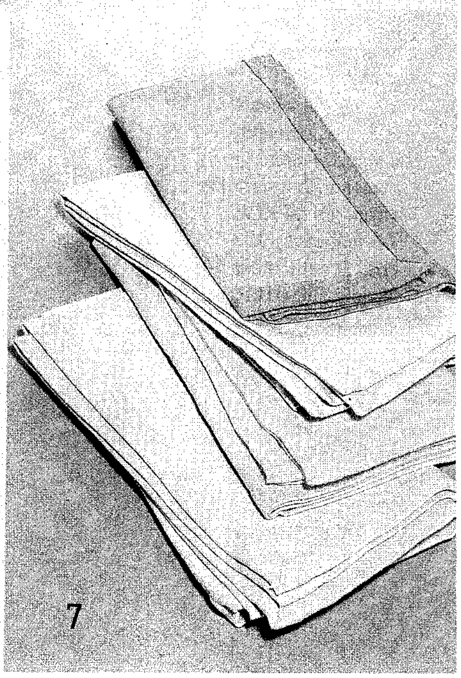
1 Vance Kitra Thai teak chopsticks in woven-straw holders are $8 at Apartment 48 (48 West 17th Street; 807-1391). 2 Vietnamese split-and-laminated-bamboo platters are $12 to $18; bowls are $20 and $25 at Mxyplyzyk (125 Greenwich Avenue, near 13th Street; 989-4300). 3 ét-ik-et's bamboo-printed cotton pillows are $42 and $46 at Prudence Designs (235 West 18th Street; 691-1356). 4 French amber-scented candle in a bone box is $95 at Felissimo (10 West 56th Street; 247-5656). 5 Italian handblown swirl parfait glasses are $16.50 on Saks Fifth Avenue's eighth floor and at Tuscan Square (16 West 51st Street; 977-7777). 6 Emily Readett Bayley's Indonesian palmwood trays are $95 on Bergdorf Goodman's seventh floor. 7 Tissage Moutet reversible cotton napkins are $14 at Campagna Home (29 East 21st Street; 420-1600).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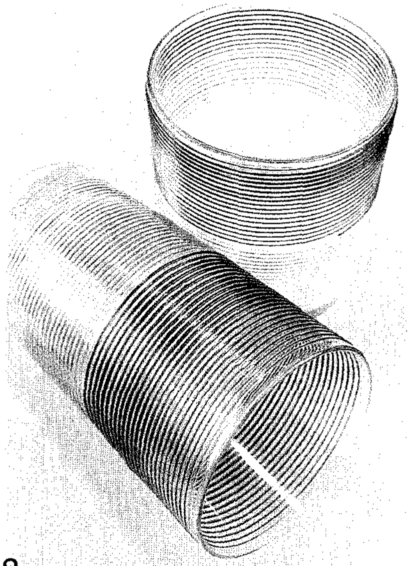

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Add a whimsical touch of the tropics and turn your city pad into an urban oasis. No passport required.

PHOTOGRAPHED BY STEVE WISBAUER

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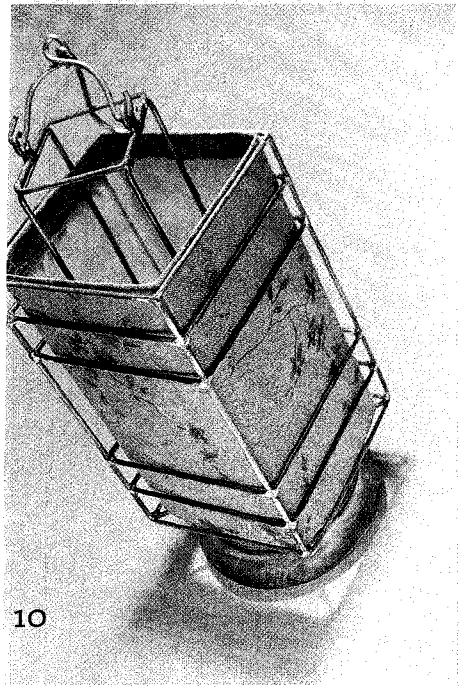

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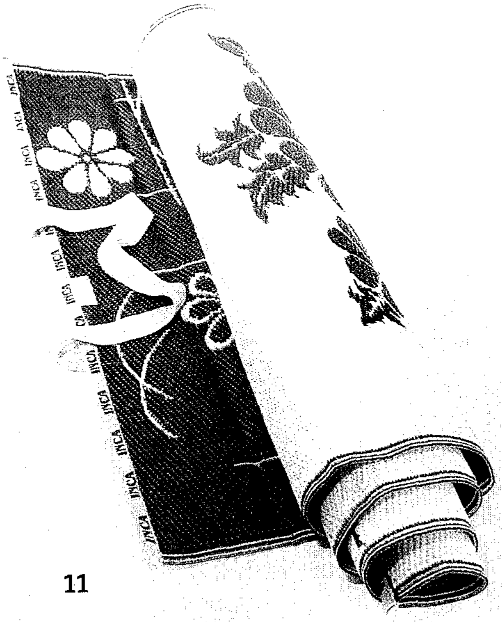

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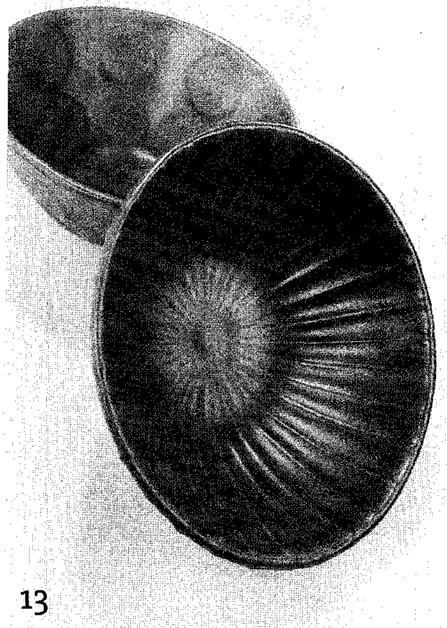

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8 Salviati Venetian handblown tea and highball glasses are $25 on Bergdorf Goodman's seventh floor. 9 Lavender-filled "longevity" silk sachets with cinnabar medallions are $35 at Felissimo. 10 Jamie Young linen votive lantern with a wood base is $75 at Apartment 48. 11 Stephanie Hirsch Inca *faux*-bamboo plastic roll-up picnic mat is $58 on Henri Bendel's second floor, at Olive & Bette's (1070 Madison Avenue, near 81st Street; 717-9655, and 252 Columbus Avenue, near 72nd Street; 579-2178), and at Scoop (532 Broadway, near Spring Street; 925-2886). 12 Pacifica Home lemongrass tea candles in ceramic holders are $12.50 at Apartment 48. 13 Jonathan Adler ceramic Berlin bowls are $40 at Apartment 48 and at Jonathan Adler (465 Broome Street; 941-8950). 14 Indonesian woven-straw totes are $10 at Jamson Whyte (47 Wooster Street; 965-9405).

14

best bets

BEACH PLUMS

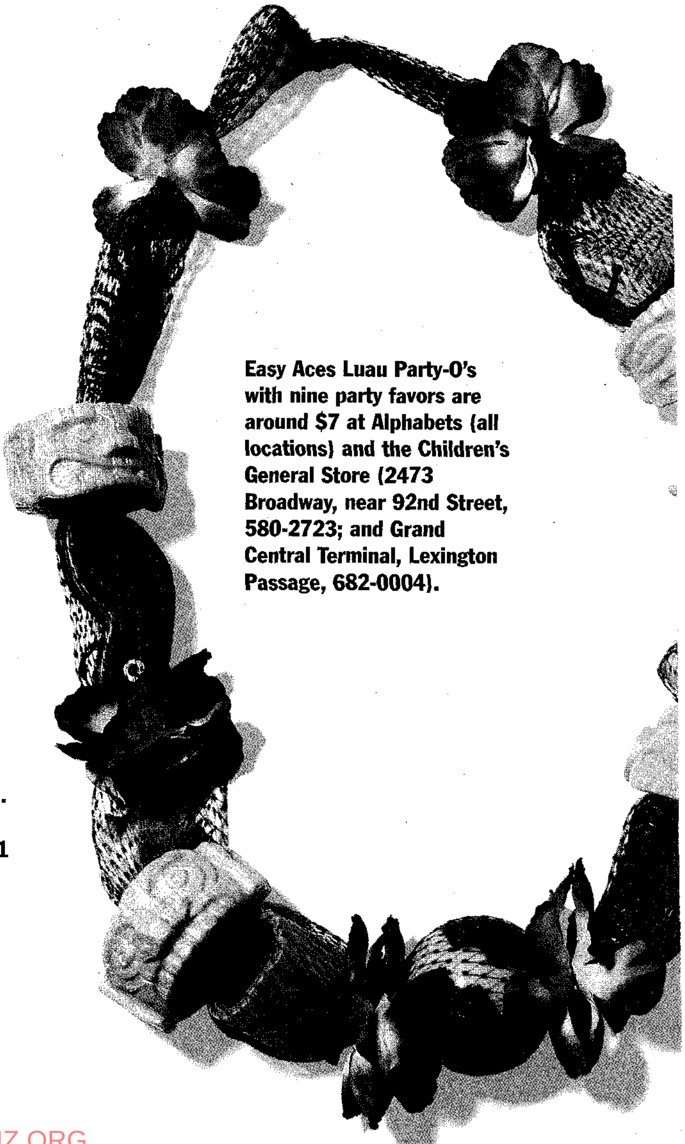
Everything you need for a summer's worth of sun-worshiping, wave-riding, and general cavorting at the shore.

PHOTOGRAPHED BY JOSHUA MCHUGH

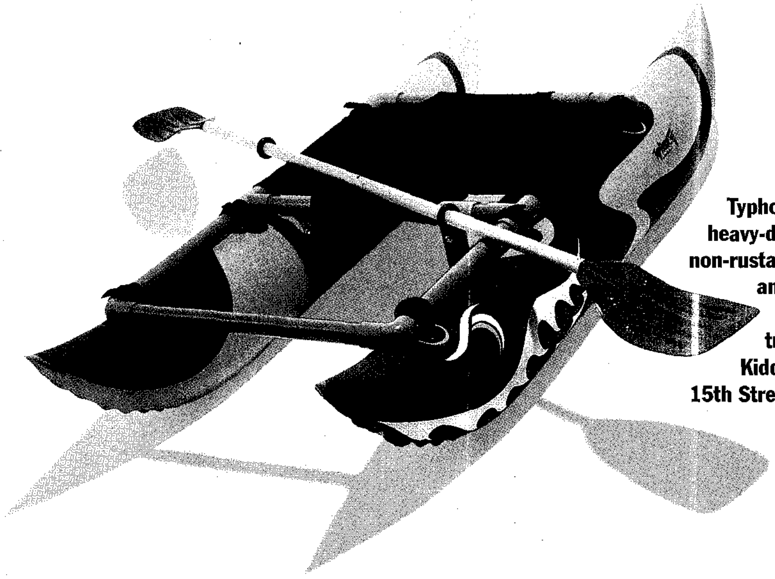
Beverly Feldman's Love & Desire Spanish raffia-and-leather mules with plastic fruit are $195 at Bond 07 (7 Bond Street; 677-8487).

DKNY mini–nylon backpack is $45 on Lord & Taylor's main floor.

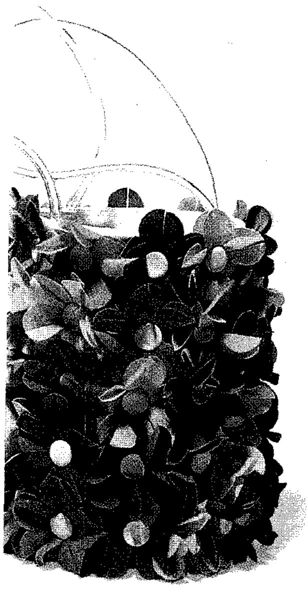
Boys' cotton-and-nylon swim trunks are $24 at Gap Kids (all locations). Hunza Kids nylon-and-Lycra swimsuit (sizes 1 to 4 years) is $65 at ABC Carpet & Home (888 Broadway, at 19th Street; 473-3000).



Easy Aces Luau Party-O's with nine party favors are around $7 at Alphabets (all locations) and the Children's General Store (2473 Broadway, near 92nd Street, 580-2723; and Grand Central Terminal, Lexington Passage, 682-0004).



Typhoon Kid's Cataraft has heavy-duty inflatable pontoons, non-rustable PVC-pipe frame, and an ABS-and-aluminum paddle; *it fits into a car* trunk and is $95 at Kidding Around (60 West 15th Street; 645-6337).



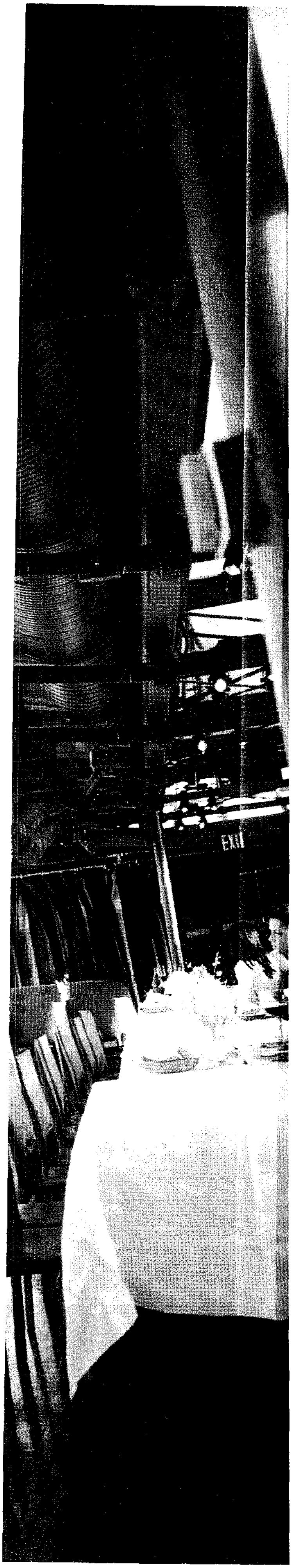
Noir NYC rubber "swimming cap" bags are $85 to $145 at the Barneys New York Co-Op and at Mxyplyzyk (125 Greenwich Avenue, near 13th Street; 989-4300).

Italian striped cotton swim trunks are $112.50 at Paul *Stuart (Madison Avenue at* 45th Street; 682-0320).

Greg Herman insulated furry *cooler is $85 at* the Barneys New York Co-Op.

Jenni by Jennifer Moore kid's neon plastic swim goggles are $4 on Macy's Herald Square's seventh floor.

Watching the world pass by from the dining room of *Bateaux New York*.



water tables

New York has never been known for its waterfront dining. But with some new options along the shore—and some irresistible old favorites—the tide is starting to turn. **BY ROBIN RAISFELD**

The only thing better than a room with a water view is the view without the confining walls of a room. For a coastal city—nearly an island city—New York is woefully deficient in open-air waterfront dining. But the past year or two has brought some promising new developments to the urban shoreline. And if you're willing to explore some outlying neighborhoods, you'll discover that the city has its fair share of marine vantage points perfect for languid summer meals. At best, you might catch a glorious sunset over New Jersey or the entertaining juxtaposition of a vintage sailboat charting its peaceful course between the hulking Staten Island Ferry and the Beast, a crimson-colored water ride with teeth painted across the bow and passengers screaming from the deck. At worst, a seagull (or a flock of them) may invade your personal space, looking for handouts—not necessarily a tragedy, since the food, with a few worthy exceptions, is rather beside the point. • World Yacht and Spirit Cruises had a monopoly on floating restaurants until this year's arrival of **Bateaux New York** (Pier 61; 352-2022), a 208-footer built in Virginia and intended to evoke memories of those sultry *bateau-mouche* rides down the Seine. The ship departs from its berth at Chelsea Piers for a three-hour cruise around lower Manhattan and tries to distinguish itself from the competition by paying attention to the food, surmising (correctly) that its passengers do, too, no matter how spectacular the scenery. To that end, the

PHOTOGRAPH BY DANIELA STALLINGER

company enlisted chef Scott Bryan, riding the crest of his recent success at Veritas, to consult on the menu; sommelier John Gilman (who just left Gotham Bar & Grill for Picholine) put together the wine list. So even though parts of this boat ride feel like a bar mitzvah (it seems to draw extended families celebrating something, and you have to place your entire order, including dessert, as soon as you leave shore), the meal doesn't have that bland catered feel.

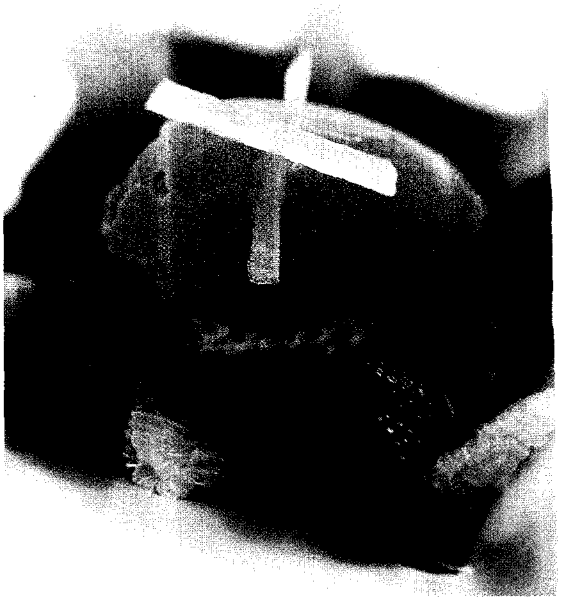
You can't actually reserve a seat by the window, but—chronic complainers be advised—there honestly is no bad seat in the house: The glass walls curve into a glass ceiling, which permits unobstructed views of even the loftiest skyscrapers, not to mention the looming underbellies of the Brooklyn and Manhattan bridges. Between courses (or between songs, performed by vivacious cabaret singer India Galyean), couples wander out to the deck to sneak a few private moments, swept up by the romance of the sparkling city lights, the cool sea breeze, and India's spirited interpretations of such chestnuts as "Bewitched" and "New York State of Mind."

> You might catch a glorious sunset over New Jersey, or a vintage sailboat charting its peaceful course.

Considering that it was cooked in a galley, the meal is surprisingly good: a flavorful goat-cheese terrine with sprightly watercress, wild-mushroom strudel in a truffle-accented cream sauce, salmon with avocado and black beans, and a zesty pork loin with basmati rice in a tamarind-ginger sauce taste, happily, like real restaurant food, and cost as much. (A boat ride and three-course prix fixe runs $100 Sunday through Thursday and $115 on Fridays and Saturdays, drinks excluded; brunch is $60.) If you're prone to claustrophobia, keep in mind that you'll be held hostage until everyone—that's 300 drunken sailors—settles his bill at the end of the night. On one recent evening, an incipient mob threatened to kick the glass door down before the crew relented. New York state of mind, all right.

If you've long since abandoned Battery Park to that confluence of tourists posing in front of Lady Liberty and the peddlers and minstrels who prey upon them, you've been missing a surprisingly untouristy destination restaurant. Wend your way through the ghost town that is the off-hours financial district until you arrive at **American Park** (Battery Park; 809-5508), the Parks Department storage annex converted last year into a sprawling food-service complex. There's a stylish restaurant and a banquet space above it, with enormous windows overlooking New York Harbor; a genteel terrace with tablecloths and proper china; an outdoor bar; and, almost at the water's edge, a cluster of tables ("the Grill") where Wall Street's thirsty warriors and their executive assistants congregate after the market closes to celebrate or commiserate, as the case may be. Chef Rad Matmati's cooking is actually good enough to distract you from the sunset, the bustling harbor traffic, even the nearly nude Rollerbladers rounding the tip of Battery Park. Almost everyone orders a towering seafood platter from the raw bar ($85 for the deluxe assortment), which comes with a pear mignonette and green-papaya relish. But that shouldn't be interpreted as a sign to forgo flavorful Mediterranean entrées like grilled yellowfin with hummus, red onions, and just-spicy-enough harissa vinaigrette, and Tunisian crusted lamb loin with curried couscous and chive-yogurt sauce. Prices are high (mains cost $24 to $35), but even the occasional drunken outburst from the Grill's cheap seats isn't enough to spoil the mood or the fabulous panorama.

Central Park has its Boathouse, but Riverside Park does it one better, and the locals want to keep their secret to themselves. "Don't tell the East Siders about us," says a waiter conspiratorially one balmy night at the **West 79th Street Boat Basin Cafe** (West 79th Street in Riverside Park; 496-5542), a semi-sheltered bar and grill run seasonally by O'Neals' Restaurant. By now, its third summer, the secret seems to have already gotten out, since there's almost always a wait for an umbrella'd table on the terrace overlooking the houseboats on the Hudson and the Palisades beyond. But you'll get the same view from an "inside" table, through one of the archways of the rotunda that houses the bar. Beer, burgers, and barbecued ribs with cole slaw and corn bread are the way to go, though the menu offers a respectable range of vege-



Recharge the Battery with a sunset over American Park (top); cool off with its sorbet and fresh berries (bottom).

Photographs by Kenneth Chen.

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*Offered by participating Land Rover Retailers to qualified lessees in conjunction with Land Rover Financial Services (a unit of BMW Financial Services NA, Inc.). Subject to credit approval. Monthly payments based on 36 month closed end lease. **1999 Range Rover 4.0 SE**: MSRP - $58,625. Cap cost - $53,885. Total monthly lease payments due from customer - $27,833.40. Purchase option at maturity: $34,588.75 + applicable tax. **1999 Discovery Series II** with leather interior: MSRP - $36,725. Cap cost - $34,560. Total monthly lease payments due from customer - $17,342.15. Purchase option at maturity: $22,769.50 + applicable tax. MSRPs include $625 destination charge. Cap costs include $480 acquisition fee. Lessee responsible for taxes, registration/title and icense fees, maintenance, repairs, excess wear and tear, insurance and any options plus an excess mileage charge of 20 cents per mile for each mile over 10,000 miles per year. Lessee has option to purchase prior to maturity. $350 disposition fee if vehicle is not purchased. Lessee does not acquire ownership rights unless the purchase option is exercised. Other conditions may apply. Retailer participation may affect cost. Must take retail delivery by August 31, 1999. Subject to availability. See Retailer for complete lease and warranty details.

tarian options and $2.50 peanut-butter-and-jelly sandwiches for kids. The grill smoke gets in your eyes, the music blasts from speakers mounted on the limestone walls, and everything—from utensils to chairs—is plastic. But the service is personable and efficient, and the dog-friendly, neighborhoody vibe is almost as appealing as the moonlight shimmering on the Hudson.

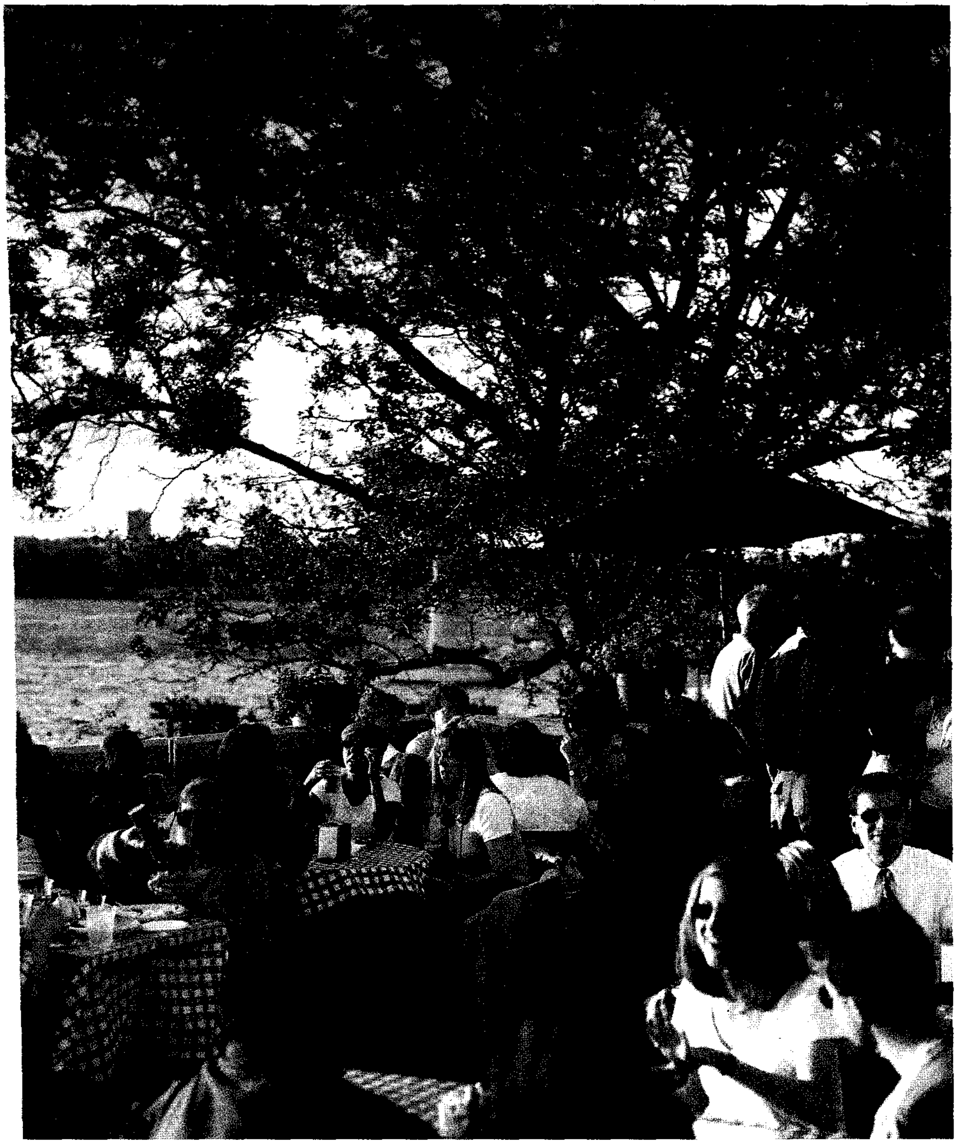
Residents of DUMBO are already organizing against the proposed $300 million redevelopment of the Brooklyn waterfront that extends for a few deserted cobblestone blocks between the Brooklyn and Manhattan Bridges. But even if the plan, which includes a hotel, a multiplex, a health club, stores, and, worst of all, parking garages, is ultimately rejected, neighborhood activists need look no farther than the six-week-old French café **Le Gamin** (1 Main Street; 718-722-2979) for signs that their once-industrial neighborhood is going the way of seventies-era SoHo. Not that the spacious café, located on the ground floor of a new loft conversion, is anything fancy. In atmosphere and clientele, it's the polar opposite of its Brooklyn Bridge counterpart, **The River Café**, whose picturesque landscaping, valet parking, and dress code make it a special-occasion haven—not exactly the sort of place where French expats might gather for a game of fooseball, as they do on the huge, split-level premises of Le Gamin. After you take in the expanse of the city-agency parking lot across the street, your view extends to the hulking bridges and the cityscape beyond. Maybe the bread isn't exactly oven-fresh, and the iced chocolat froid is tepid, but the crêpes, both savory and sweet, are luscious, and the coffee's good. There's a rack of semi-current magazines to peruse, and not a bridesmaid in sight.

Soak up the pre-gentrified atmosphere afterward with a stroll through Empire-Fulton Ferry State Park, an anomalous greensward that extends under the Brooklyn Bridge all the way into the River Café's driveway, which is where you'll find all the bridesmaids. Or, for the tastiest, cheapest outdoor meal in the area—with the most unobstructed water view—skip the cafés and order a brick-oven pizza to go from the legendary **Grimaldi's** (19 Old Fulton Street; 718-858-4300) around the corner. Claim a bench or a plot of grass and have a picnic, Brooklyn-style.

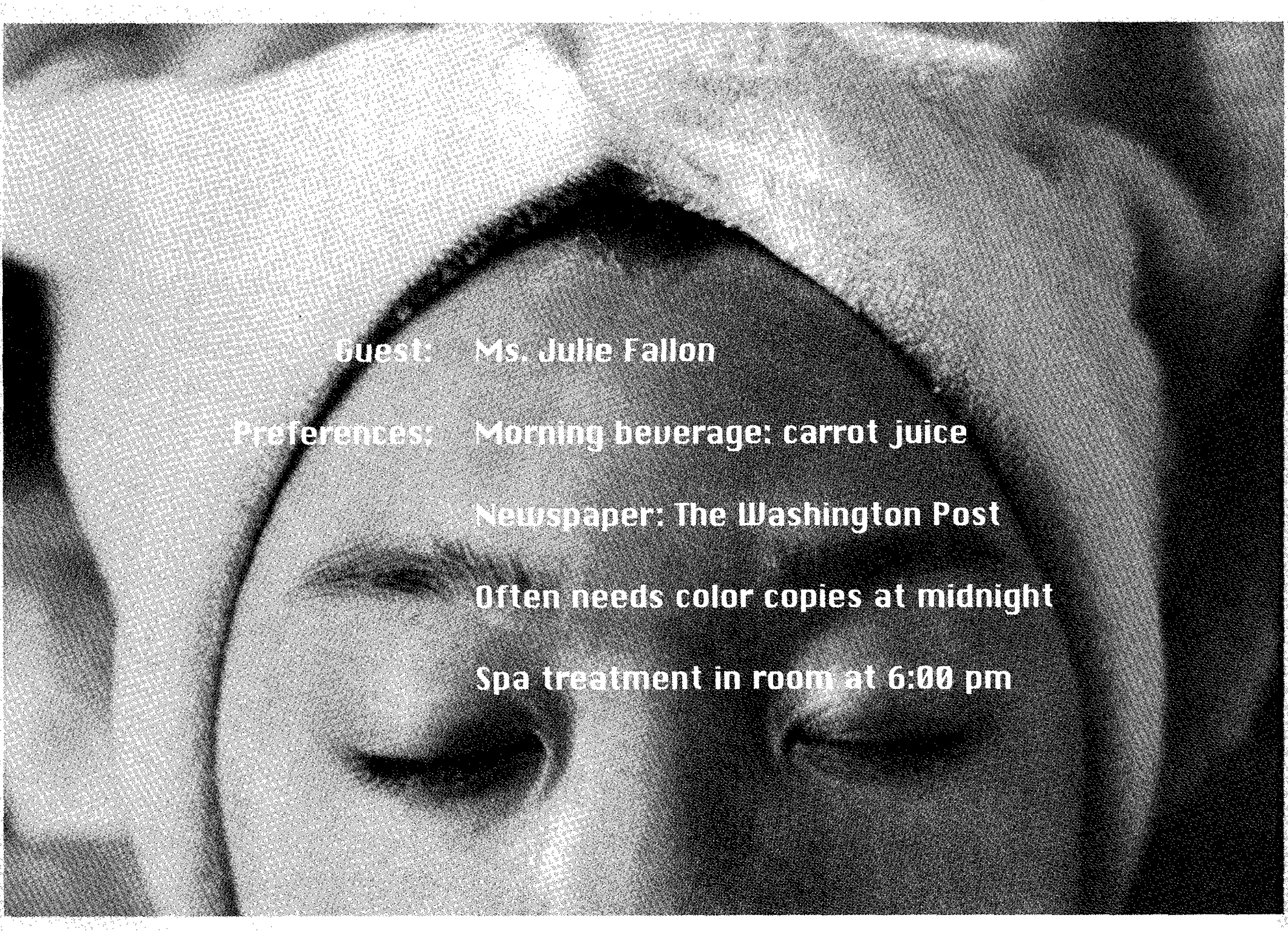
Even if the voyage lasts just fifteen minutes, as the one does from East 34th Street to **Water's Edge** in Long Island City (44th Drive and East River; 718-482-0033), a ferry ride feels like an instant vacation. This one happens to be free if you're having dinner, or even just drinks, on the slightly stodgy premises, where the American menu is livelier than the mature clientele. But if you make the trip, take a detour for a sunset drink at the Fila Sports Club around the corner. During the week, and on weekends after five, the tennis center's outdoor bar and grill, **Doubbles** (44-02 Vernon Boulevard; 718-937-3001), is open to the public and offers, if not exactly gourmet fare, a lovely view of Roosevelt Island, the Queensboro Bridge, the United Nations complex, and midtown Manhattan. Make your way past the resort-worthy swimming pool, the clay courts, and the country-clubbish bar to the plastic tables set up on a lush green lawn. Stick with beer or a cocktail, and save your appetite for the New American menu next door.

The New York Waterway ferry across the Hudson is even faster than its East River equivalent: six, seven minutes tops from 38th Street to Port Imperial, the hub for Weehawken commuters and the home of **Arthur's Landing**, owned by trucking magnate Arthur Imperatore Sr. (who, incidentally, also owns the ferries, the shuttle buses, and most of the surrounding real estate) (1 Pershing Road, Weehawken, New Jersey; 201-867-0777). When the boat docks, you walk through a pristinely landscaped park, fragrant with flowers (did we mention Imperatore's nursery?), past a marina where a family of ducks occupies an empty slip. The glass-walled restaurant has been a date mecca for ten years, as much for the spectacularly romantic setting and picture-postcard view of Manhattan as for the pricey American food. But if you're not willing to pay a value-added vista tariff, you can snag a seat at the bar, which shares the dining room's glass-walled view, without a reservation and order a burger or fried calamari off the cheaper bar menu. Or better yet, have cocktails even closer to the water's edge outside on the terrace, *(continued on page 192)*

Telling West Side stories at Riverside Park's 79th Street Boat Basin.



Photograph by Kenneth Chen.


Guest: Ms. Julie Fallon
Preferences: Morning beverage: carrot juice
Newspaper: The Washington Post
Often needs color copies at midnight
Spa treatment in room at 6:00 pm

MANY OF OUR GUESTS REQUEST A COCKTAIL AFTER A BUSY DAY. HOWEVER, WE HAVE A SWEDISH MASSAGE AWAITING MS. FALLON.

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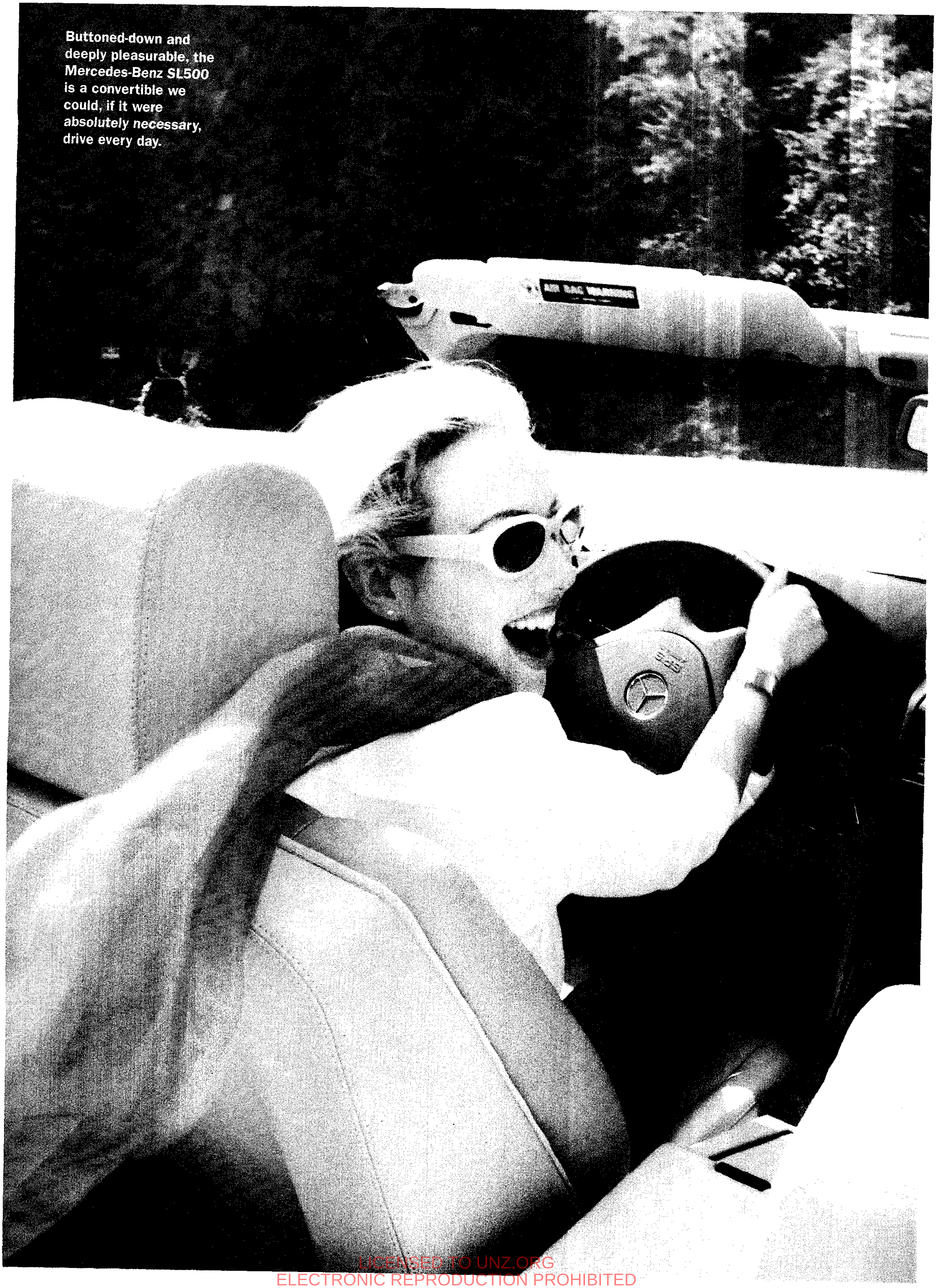
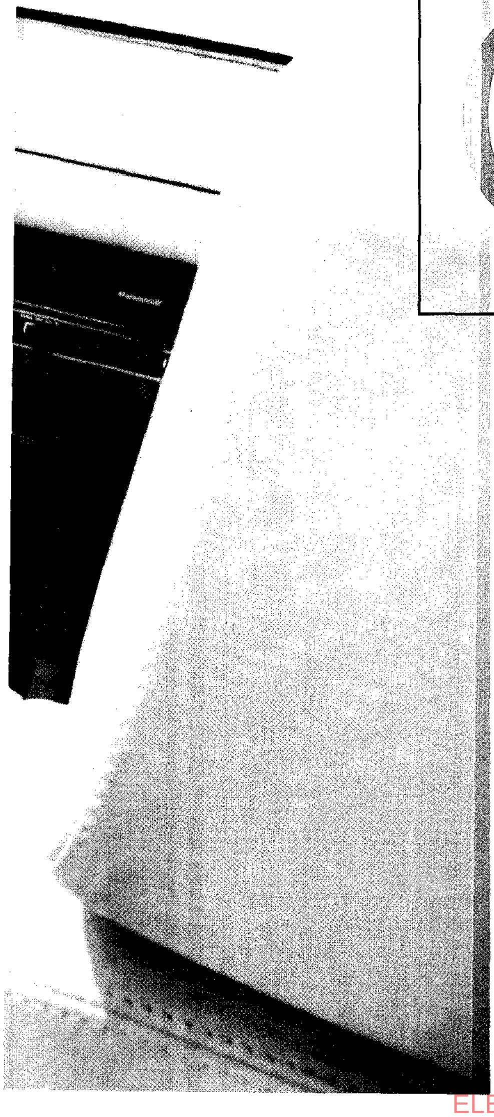

AIR BAG WARNING

Buttoned-down and deeply pleasurable, the *Mercedes-Benz SL500* is a convertible we could, if it were *absolutely* necessary, drive every day.



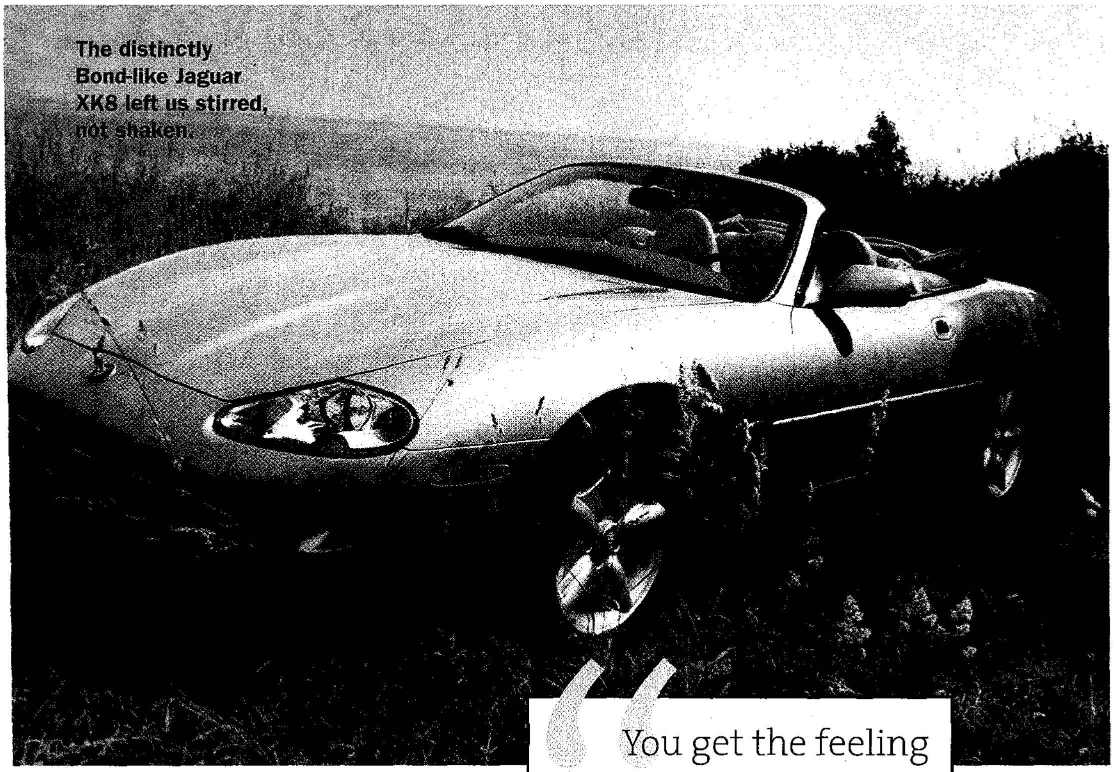
aimless rider in topless car

Five swell convertibles that just needed to be taken out for long, long rides. **BY SAM GROBART AND MAURA EGAN**

Our neighborhood garage attendants thought we were drug lords. Week in and week out, we'd roll in with some ridiculously stylish convertible—no explanation, just a great big smile on our faces. We had a stable of five cars, each selected for its quality, styling, and (most important) ability to cause people on the street to stop in their tracks and shout "Damn!" (this happened even more than expected). Some onlookers gazed with loving admiration; others shot us malicious glares that clearly suggested our unworthiness to be behind the wheel of such superlative ragtops: "What IPO were *you* in on?" • In spite of these hardships, we pressed on,

PHOTOGRAPHED BY PATRICIA MCDONOUGH

dutifully piloting our cars around the streets of Manhattan and the highways to the hinterland. On the way, we learned a couple of things: (1) A city as vertically inclined as ours really deserves to be viewed in an open-top car (Times Square in particular becomes IMAX-sized when you're driving without a roof); (2) Rutt's Hut off New Jersey's Route 21 may give Gray's Papaya a run for its money; and (3) should you find yourself blocking the crosswalk at a red light in a conspicuously expensive car with the top down, be prepared to hear about it—up close and personal.



The distinctly Bond-like Jaguar XK8 left us stirred, not shaken.

> You get the feeling the Jaguar XK8 was designed with one particular individual in mind: The only feature missing is an ejector button for the passenger seat.

Sinking into the rather low bucket seats of the **Jaguar XK8**, you get the feeling that the lads in England designed this car with one particular individual in mind: someone British, yet well traveled; someone superlatively elegant, yet capable of great feats of daring; someone who, say, prefers his martini shaken—not stirred. If ever a car captured the Bond aesthetic (other than the Aston Martin the superagent actually drove), it's this one. The only feature missing from the burled-walnut and Connolly leather interior to complete the espionage motif is an ejector button for the passenger seat. The swoopy, curvaceous-almost-to-the-point-of-being-pornographic body caused the heads of even the most sophisticated New Yorkers to swivel. That, of course, and the snarl of its four-liter V8, which is capable of great feats of daring indeed. Tap on the accelerator, and 290 horses pull the car forward, eager to put you in traffic school for the rest of your life. While the XK8 is a sybaritic luxo-convertible, it's no barge, instead dashing into corners and growling down straights.

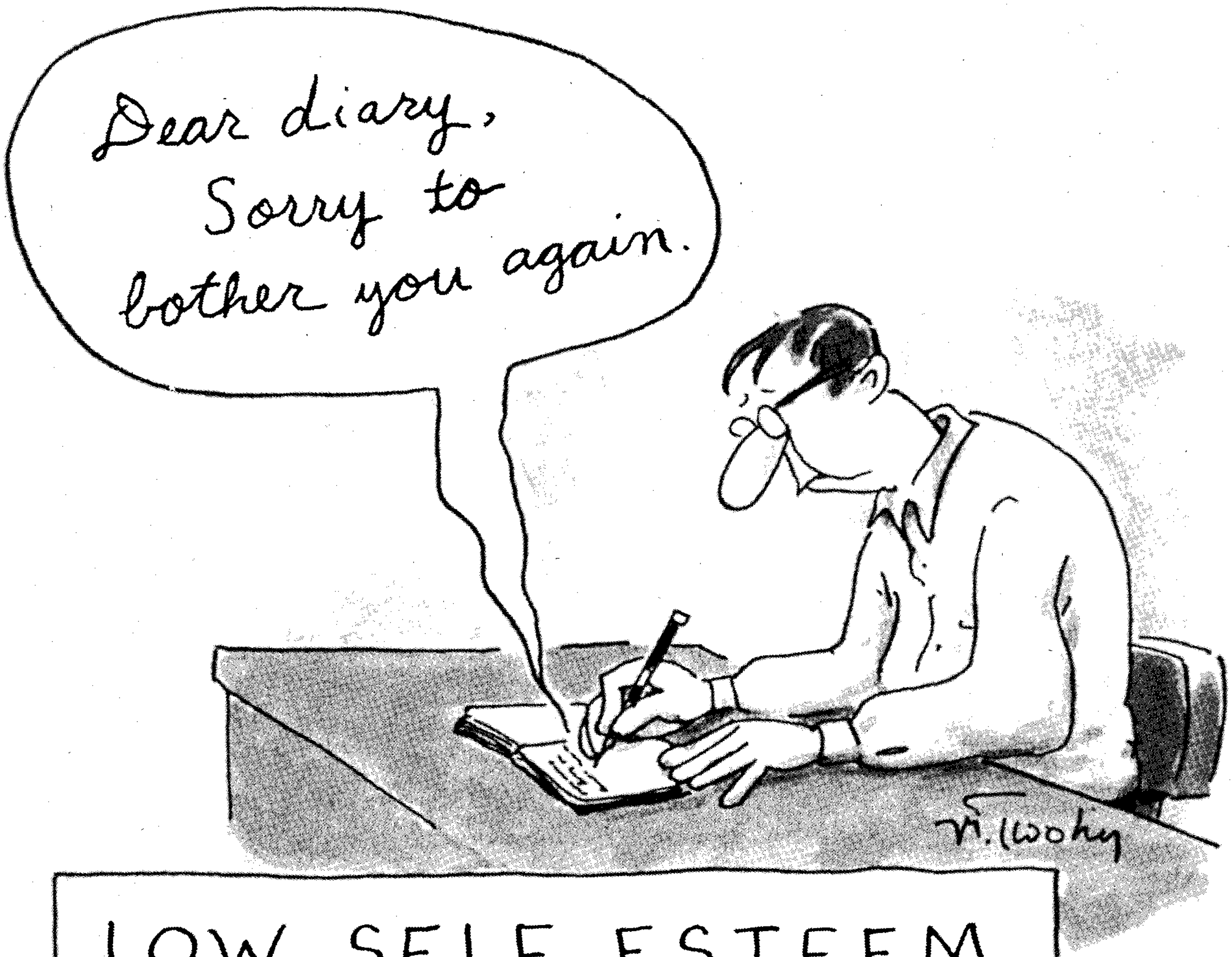
The car provides equal satisfaction when it's immobile, as we learned when we parked the Jag in front of Sal's Pizzeria in Cobble Hill (a location curiously absent from the Bond movies), scarfing down slices at a curbside table while we watched a steady stream of passers-by ogle and point at the car. Of all the cars in our fleet, this one grabbed the most attention at intersections, gas stations, and red lights. For $70,750, is it worth it? Hey, you only live once. Or was that twice, Mr. Bond?

After the sensual and crowd-pleasing Jaguar, **Mercedes-Benz's SL500** initially struck us as shockingly sedate. Where the Jaguar seduces you with its styling, and continues to show off while you're behind the wheel, the SL is more the strong, silent type. It's kind of like restaurants: Balthazar (the Jaguar) is a fairly flawless update on a classic theme, awash in excitement and buzz, while The Four Seasons (the Mercedes), supremely confident in its ability to satisfy your every whim, provides a buttoned-down but deeply pleasurable experience. Driving topless over the George Washington Bridge, we weren't sure which was more thrilling: the skyline of the city, the majesty of the bridge, or the car itself. Though the 10-year-old design is lacking in some modern touches (no steering-wheel buttons for the radio, no glove box, and hey, for $81,100 can we get a glass rear window instead of that plastic one that looks like it was lifted from an old Miata?), there's an overwhelming sense of solidity that was unmatched by any of the other convertibles. "This is a car I could drive every day," remarked one ragtop devotee who had experienced our entire test fleet. The five-liter V8 made excellent use of its 302 horsepower, responding to our requests for acceleration and speed with a simple *"Jawohl." Danke,* Mercedes.

Back in 1964, Ford Motor Company changed teenagers' lives forever when the first **Mustang** rolled off the Detroit assembly line. Rebellious kids from Teaneck, New Jersey, to Gary, Indiana, could tear up the parking lots with the ultimate muscle car. With the signature chrome pony emblazoned on the grille and a vrooming six-cylinder engine, it was an instant classic; the most envied girl in school had a pink Mustang, compliments of Daddy, on display in the parking lot. The Mustang was so cool that in 1966, Wilson Pickett climbed the charts with "Mustang Sally," a tribute to the beloved wheels of steel.

By the mid-eighties, the 'stang had lost its sheen and been co-opted by the metalheads and demolition-derbyists. Ford did a sorely needed redesign in 1994, and in the summer of 1999, as we slid behind the wheel of the latest convertible model (starts at $21,595), a candy-apple-red version, we felt the requisite retro cool. Cruising in Manhattan, we didn't cause any serious rubbernecking with our mean machine, but once we crossed the Brooklyn Bridge, the magic carpet ride began. The local kids on the stoop, the same ones

Previous pages: Styling by Leah Levin. Sunglasses from Robert Marc Opticians; blouse and tank top by Scoop; silk scarf (left) by Giorgio Armani; watch (left) and silk scarf (right) by Hermès. Model: Michelle Brahin/Lifestyles.


Dear diary,
Sorry to
bother you again.
M. Twohy

LOW SELF-ESTEEM

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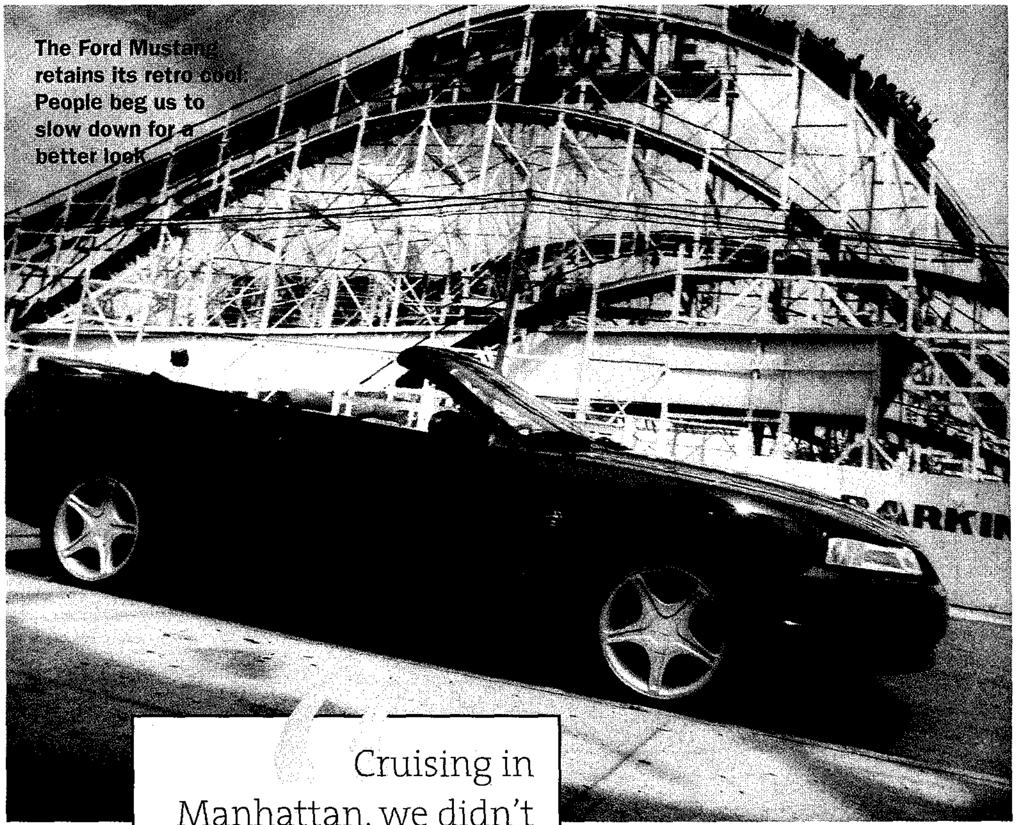
Just one of the many definitions of "self" interpreted by notable
literary and celebrity contributors in the
20th Anniversary Issue of

SELF
magazine
October 1999

BE THERE...AND BE A SELF-MADE MARKETING HERO.

SELF'S OCTOBER ISSUE CLOSES AUGUST 1. FOR MORE INFORMATION CALL (212) 880-8802.

who taunt us when we're rushing to the subway, waved furiously. They begged us to slow down so they could marvel at the steel pony. "Sweet car," they shouted. It was as if we were tooling around in a spaceship on Atlantic Avenue. As for us, we're not crazy about the rear spoiler or the honeycomb grille, which gives the car a tinny feel. Inside, however, it's quite swank—one-touch power everything, refined steering. And when we press on the gas pedal and we hug the corner at breakneck speeds (the V8 engine has a new all-speed traction control), we're feeling invincible. We might even have to hang the fuzzy die from the rearview mirror and blast some AC/DC.


The Ford Mustang retains its retro cool: People beg us to slow down for a better look

Sweden is not necessarily a nation of convertible enthusiasts. So when we jumped into **Saab's 9-3 SE** convertible (starts at $43,995) we couldn't help wondering where the ski rack fit on the ragtop. The vehicle feels more family sedan than sports car. It's ideal for the Sunday drive: The 2.4 kids can bicker amicably in the backseat, even with a passel of Jack Russell terriers thrown in, and the sizable trunk offers plenty of room for the golf clubs.

But as footloose and fancy-free single drivers navigating city streets, we felt oddly conspicuous. We turned the radio down to a sensible volume and began to use the turn signals obsessively. And despite the turbo four-cylinder engine hulking beneath the hood, we hewed cautiously to the speed limit, which turned out to be practical because when this puppy cranks up to a conservative 55 mph on the West Side Highway, any precious cargo in the rear could be sacrificed to summer winds.

Although the handling seemed a bit shaky and the four-speed automatic transmission was a bit indecisive at times, the interior felt like a cockpit (those eco-loving Swedes adore ergonomics). The "Night Panel" dashboard illuminates information on a need-to-know basis (yes, your son *is* trying to push his little sister out the window), and the driver's seat includes a cushy armrest for gridlock moments. The ingenious anti-theft system is sophisticated enough that we had trouble unlocking the car door without triggering a series of alarming beeps that irked our neighbors, who'd rather have seen us park our Scandinavian two-door back at the ski lodge.

You can't help humming Wagner's "Ride of the Valkyries" when driving the **Porsche 911 Carrera 4** (starts at $83,340)—it's so magnificently powerful, so absolutely surefooted, that you feel like you are the master of the road beneath you (because in this car, you *are*). Notions of supremacy extend to the car's appearance: The way the body looks as if it was stretched tightly over the frame, the brushed-aluminum gearshift knob, and the exposed brake rotors and calipers all reflect the car's mission—to go like stink and look fantastic while doing so.

> "Cruising in Manhattan, we didn't cause any serious rubbernecking with our Mustang. But once we crossed the Brooklyn Bridge, the magic carpet ride began."

Of course, this latest incarnation of the venerable model incorporates some truly Futurama features that mitigated our initial trepidation. From the all-wheel-drive system to the Porsche Stability Management wizardry, our Porsche calmly snaked through corners at speeds twice as fast as we would be willing to try in other cars. The Tiptronic S transmission was also a joy—the gearshift can be left in the D position like a regular automatic transmission (something purists will scoff at, though, alas, there are no purists in the Midtown Tunnel) or be switched into the M slot, where two steering-wheel-mounted buttons allow you to clutchlessly up- and downshift the car in a matter of milliseconds.

This feature becomes all the more enjoyable when you're screaming down the Taconic at speeds of biblical proportions. You see, at 40 mph, the Carrera is not unlike ordinary mortals—er, cars—at least good ones. It's not an uncomfortable ride, and it has the expected creature comforts, like air-conditioning powerful enough to keep you cool even with the top down, an in-dash CD player, and divine leather seats. The only indication of the ability to leap tall buildings in a single shift is a wonderfully aeronautic turbine-like sound from the engine that's over your shoulder. Then you get on the highway and stab the accelerator.

Oh, sweet Jesus. Before you're aware of what you just did, you're blazing down the highway, the speedometer needle moving upward faster than the needle on Pavarotti's scale. Points that were far in the distance are suddenly in your rearview mirror. *Are you ready for this? Can you handle it?* the car asks you—because the car has already answered for itself, and the answer is always *Yes.* ■

Handbag designer Kate Spade

Photo: Patrick McCarthy

SELF-CONTAIN

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the gay agenda

Pride week is, as always, a swinging, spiritual, sometimes scary salmagundi.

A prejudicial preview. **BY DAVID BAHR AND DEREK DE KOFF**

Exactly how much fun can you have this summer if you haven't finagled a share in the Hamptons or Fire Island? Turn off that Tae-Bo infomercial and hit the streets. And if you find you've exhausted these options and are still feeling ho-hum, maybe you aren't actually gay.

Monday, June 21

Everything's Coming Up Roses

Comedian Kate Clinton hosts the sixteenth annual Garden Party sponsored by the Lesbian and Gay Community Services Center—really more of a loud and lively wingding—with appearances by Margaret Cho, Julie Halston, the boys of Off Broadway's *Beautiful Thing* (Dan Gold and Matt Stinton), and Judy Gold, producer of the *Rosie O'Donnell Show*. Waiting in the wings will be everyone's favorite Peter Pan, Cathy Rigby, to introduce current *Hedwig and the Angry Inch* co-star Michael Cerveris. The New York City Gay Men's Chorus, the Lavender Light Choir, and the Garden Party swing band will provide the grooves; twelve caterers will supply the grub. At the corner of Gansevoort and Hudson Streets, it runs from 6 to 10 P.M. and is expected to attract more than 3,000 revelers, provided they can find the place. (Tickets are $50 for Center members and $60 for nonmembers; call 620-7310.)

Native Sons

Calling all Two Spirits! Hoping to educate the public about the special needs and concerns of gay Native Americans, the American Indian Community House (708 Broadway, at 5th Street, second floor) is hosting a public-awareness event from 2 to 6 P.M. There'll be food, a panel discussion, and at least one naughty Pocahontas with something extra. It's all free. (For information, call 598-0100.)

Tuesday, June 22

Boy Interrupted

Matthew Shepard's legacy continues with the publication of *Blood and Tears: Poems for Matthew Shepard* by Painted Leaf Press. Scheduled to read from their work beginning at 7 P.M. at A Different Light Bookstore (151 West 19th Street) are Michael Lassell, Eileen Myles, Joan Larkin, Mark Bibbins, and Jaime Manrique. Free. (For information, call 989-4850.)

Don't Call the Caterer

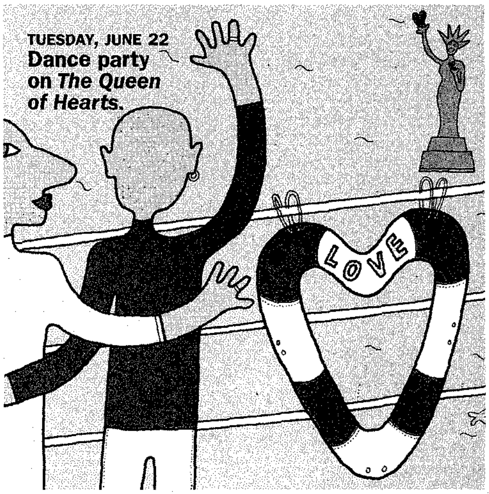
Before you alter your mama's wedding dress and elope to Honolulu, hear the pros and cons of same-sex nuptials. *LGNY*'s Paul Schindler moderates six opinionated panelists and fields questions from the audience. Those speaking up for wedded bliss include the Reverend Pat Bumgardner of the Metropolitan Community Church; State Assembly member Richard Gottfried; and Doug Robinson, a community school-board member and gay parent. Those singing the wedding-bell blues include Chris Farrell of the lobbying group Sex Panic!; Leonard Green, a member of the Log Cabin Republicans; and Paula Ettelbrick, a gay parent and lawyer with the Empire State Pride Agenda. The program is free and runs from 7:30 to 9:30 P.M. at the Lesbian and Gay Community Services Center (1 Little West 12th Street; call 718-932-5849).

New in Town, Sailor?

Pretend you're Lauren Tewes, Lyle Waggoner, or Nanette Fabray as you embark on a search for adventure on New York's very own love boat, *The Queen of Hearts*. For only $10, dance and drink aboard three decks (one is outdoors) from 11 P.M. to 3:30 A.M. The cruise directors are moonlighting from their usual posts at Lovergirl, Escuelita's Latin Loverboy, and Her/She-bar. With its live D.J.'s, two dance floors, a lounge area, and a bare-chest contest, you're bound to find an open smile on *this* friendly shore. (At Pier 40, off the West Side Highway, between Canal and West Houston Streets, three blocks south of Christopher Street. Call 631-1102.)

Making Waves

"Riding the Wave of Optimism?: What Happens As the Tide Turns?" features panel discussions, art exhibitions, and keynote speakers honoring the lives and work of artists living with HIV/AIDS. This AIDS and the Arts Conference is free and open to the public. (At Judson Memorial Church, 55 Washington Square South. Call 620-7310, extension 277.)

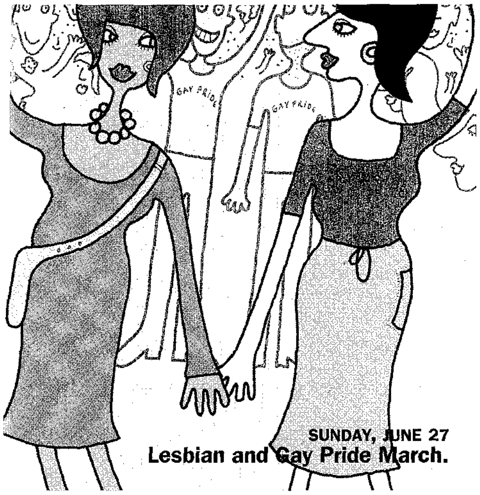


TUESDAY, JUNE 22
Dance party on *The Queen of Hearts*.

Win-Win Proposition

Everyone's favorite public advocate, Mark Green, hosts the Lesbian and Gay Pride

Awards Ceremony, where Broadway will collide with City Hall at 120 miles per hour. Speakers include author E. Lynn Harris, playwright Paula Vogel, and openly gay screenwriter Kevin Williamson. All-out famous people including *Lion King* star Jason Raize and *Annie Get Your Gun*'s Bernadette Peters will be performing. (For free tickets, call 669-4129.)



SUNDAY, JUNE 27
Lesbian and Gay Pride March.

Wednesday, June 23

Girl Power

What have lesbians done for you lately? We have no idea, but Lillian Faderman, esteemed author and all-around intellectual giant, wants to clue you in to what they've accomplished in the past. Faderman will be reading to a rapt crowd from her latest book, *To Believe In Women: What Lesbians Have Done for America—A History.* (At A Different Light Bookstore, 151 West 19th Street, at 7 P.M.)

Take a rough, raunchy, and politically informed ride with Latina lesbian Marga Gomez as she premieres her new stand-up routine, "¡Muchacha Crazy!" (which translates roughly into "¡Girl Loca!"), 9 P.M. at the Pyramid Club (101 Avenue A, between 6th and 7th Streets; tickets are $10; for reservations, call 462-9077).

Myth Thing

Don't spend another night sad, alone, and dressed up as Xena the Warrior Princess. Instead, bump chain-mail with hundreds of like-minded fanatics at the Über Xena Ball. Important note: Outfits inspired by the miserable adventure series *Hercules* are also acceptable. (At Mother, 432 West 14th Street; party starts at 10 P.M.; $7 before 10:30 P.M., $10 after. Call 591-2901.)

Thursday, June 24

Present Laughter

"Homo Comicus"—the name itself makes us giggle. Stand-Up New York's gay-and-lezzie laughfest is from 9 to 11 P.M. at Stand-Up New York (236 West 78th Street; for reservations, call 595-0850; cover is $10, with a two-menu-item minimum).

Friday, June 25

Gay Rites

Whip out the rainbow-striped yarmulkes to celebrate being the chosen people at the Stonewall Shabbat Seder, which starts at 8:15 P.M. at Congregation B'nai Jeshurun (West 88th Street between Broadway and West End Avenue; reservations required; for information, call 787-7600, extension 325). For a sermon delivered by city comptroller Alan Hevesi, head a few blocks south to Congregation Beth Simchat Torah's Gay and Lesbian Pride Shabbat. Rabbi Sharon Kleinbaum presides, and the CBST Community Chorus does the tunes (8 P.M. at the Ethical Culture Society, 2 West 64th Street; call 929-9498).

Blue Man Group

Join New York's *very* finest for the Heritage of Courage Celebration, a 3 P.M. ceremony culminating in a free blowout reception brought to you by the Gay Officers Action League. (At the Police Headquarters Auditorium, 1 Police Plaza; call 691-4625 to reserve a seat.)

Boogie Nights

The Young Men's Group Pride Celebration and the Young Women's Group Pride Celebration are aimed at gay, bisexual, and transgendered men and women between the ages of 13 and 21. The free, sex-separate parties are a place to talk, a place to learn, and a place to drink juice, eat graham crackers, and dance the night away to Ricky Martin. (At the Center, 1 Little West 12th Street, 7:30 P.M. till 9 P.M.; call 620-7310.)

Speak, Memories

Bond at this inspirational 9th Annual Interfaith AIDS Vigil and remember all those lost to AIDS. Bring the names of departed loved ones you want to be read aloud, and celebrate the dedication of new memorial plaques (6:30 P.M. at AIDS Memorial-in-the-Village, balcony level in the Church of St. Veronica, 149 Christopher Street; call 924-5628).

All About Diva

Show-stopping lesbian songstress Elaine St. George performs show-tune classics (9 P.M. at Judy's, 169 Eighth Avenue, near 19th Street; $15 cover, with a $10 food-and-drink minimum; call 929-5410).

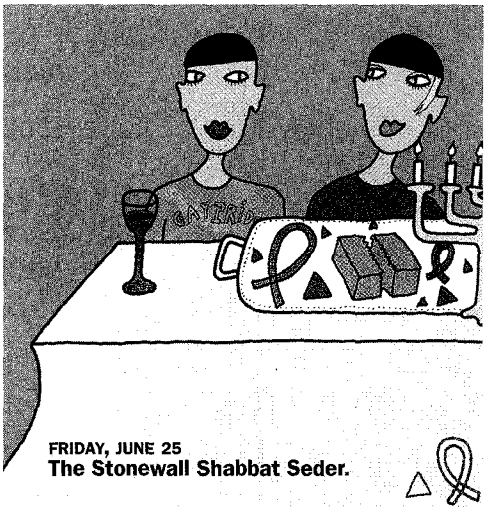
Saturday, June 26

Tell a Tubby

Dust off your singlet for the First Annual Team NY Sports Fest 99. The dual event features a Frontrunners' two-mile fun run beginning at 9 A.M. and a Metro Gay Wrestling Alliance tournament. A more taxing, presumably less-fun five-mile run starts at 9:30 A.M. (Both begin in Central Park at 97th Street and East Park Drive; $13 for preregistration, $17 to enter on race day.) The head locks begin at 11 A.M. (would-be grapplers register one hour before; $30 for nonmembers of USA Wrestling, $10 for USAW members) and go on until 4 P.M. at Rutgers Church (236 West 73rd Street; oglers pay $10; call Frontrunners at 724-9700, MGWA at 875-1996, or Team NY at 439-8179).

You Gotta Have Faith

Stretch your vocal cords and your spirit at Gospel Pride Day, "where lesbians and gays are valued, homosexual relationships are valued, and eternal life is found by accepting Jesus Christ as Savior," say the promoters. (From 6 to 8:30 P.M. at Lesbian and Gay Community Services Center, 1 Little West 12th Street; call 996-2972).



FRIDAY, JUNE 25
The Stonewall Shabbat Seder.

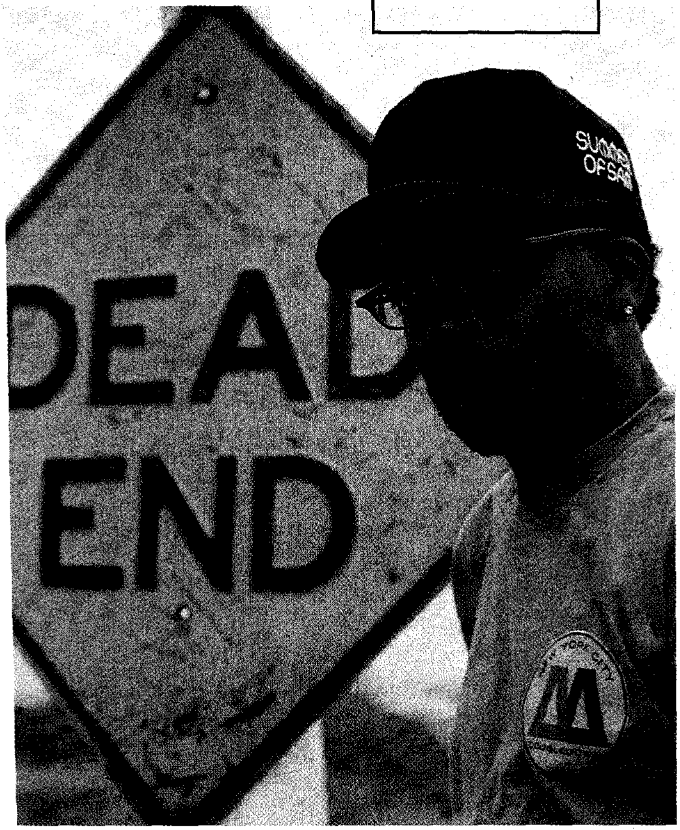
Divine Retribution

What do Betty and Barney Frank have in common? No, not *that,* actually—in fact, they'll all be paying their respects at Stonewall 30: A Sacred Celebration, along with the likes of Morgan Scott Ballet and Coco Peru. Wish a happy thirtieth to that little watering hole that begat the whole movement at this service-with-performances that lasts from 10:30 A.M. till noon. Beats throwing a brick through a window for old time's sake. (At the Cathedral of St. John the Divine, 1047 Amsterdam Avenue, at 112th Street; call 316-7540.) *(continued on page 168)*

Illustrations by Susanne Saenger.

helluva summer

Murder, drugs, group sex, Reggie Jackson, and wall-to-wall disco: Sounds like New York in 1977. Welcome to Spike Lee's idea of fun. **BY CHRIS SMITH**



Summer fun? Somebody forgot to tell Spike Lee, whose new movie, *Summer of Sam,* is a blast from the gritty past. It all takes place during what Lee calls "that crazy, insane, chaotic summer of 1977." Anyone who lived in the city then can instantly recall the harrowing run of events: a blistering heat wave that seemed to last forever; a citywide July blackout that inspired widespread looting; the slow-motion terror of the .44-caliber killer, later known as Son of Sam, who ratcheted up the hysteria by writing demonic letters to *Daily News* columnist Jimmy Breslin. It was the year punk broke and Studio 54 boogied open. And in the Bronx, the flamboyant Reggie Jackson arrived in right field, and the Yanks fought all the way to their first Series victory in fifteen seasons. • *Summer of Sam* breathlessly encompasses all these raging currents, but the movie is audacious as much for its timing as for its storytelling. Lee has made a serious, violent, and moral film at a time when the moviegoing Zeitgeist prefers undemanding froth like *Austin Powers* and *Big Daddy.* And he's done it for Disney, no less. • The film stars Mira Sorvino, Adrien Brody, Jennifer Esposito, and John Leguizamo, but as with most Spike Lee joints, the real star is the director. It's his bleakest, harshest film since that other summer sizzler, 1989's *Do the Right Thing,* though this time the issue isn't race. *Sam* interweaves the terrifying killing spree of David Berkowitz with the sexual and emotional unraveling of a group of low-rent Bronx Italian friends. Lee clearly wants to be considered part of the pantheon of authentic New York chroniclers, people like Pete Hamill and Sidney Lumet, and *Summer of Sam* bravely invades territory owned outright by Martin Scorsese. With its nearly all-white cast and Italian-American setting, Lee is letting the world know, *Nothing in New York is foreign to me.*

Photograph by David Lee/Touchstone Pictures.

The city has changed drastically over the past two decades, and so has the life of Spike Lee. The bantam son of Brooklyn now resides in an Upper East Side mansion, which he and his wife bought a year ago from Jasper Johns. The price tag, courtyard and fountain included, was $7.25 million. At the same time, he still refuses to go completely Hollywood, making his movies Kubrick-style, with studio money but without surrendering creative control.

Today, Lee is in the Madison Avenue office of his advertising agency, Spike/DDB. Commercial work (for products as disparate as Domino's Pizza and the Navy) pays many of the bills and frees Lee from the worst pressures of commercial Hollywood. He has just flown back from the Knicks' latest win in Indianapolis, landing in a private plane at 3 A.M. Without his trademark baseball cap, he's showing a bit of gray in his short brown hair. After quickly checking out a rough cut for a new ad, he ejects the tape from the VCR, yawns, and is ready to talk about *Summer of Sam*, whose grim tone, so out of step with the city's current fat-and-happy vibe, suggests that he intends it to be a comment on contemporary New York's misplaced sense of self-satisfaction.

Chris Smith: *Why make this movie now? The city feels pretty good about itself—*

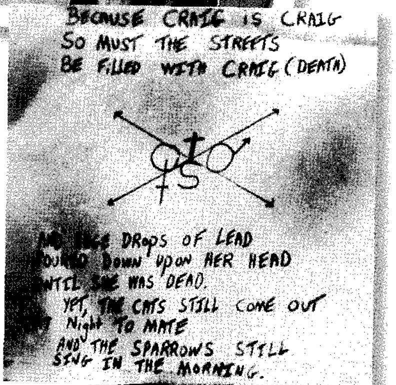
Spike Lee: Says who? Ask the Louimas. You might believe that Giuliani hype if you want to, but that's not necessarily the way everybody feels. If you're the haves, I guess that's how you feel. But I made the film now because this is the story I wanted to tell.

You open with Jimmy Breslin, in the present day, saying that the bad old days are gone and everything's different in New York now. Is that meant to be sarcastic?

S.L.: Jimmy's a good friend of mine, and when I think of New York, I think of him. Not just the fact that he's a great journalist, but the way he talks, his voice. What he says in the movie is a little tongue-in-cheek.

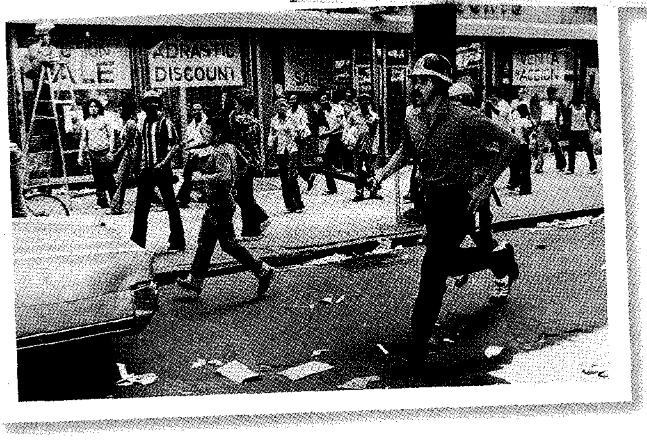
So you're saying the city has changed only superficially?

S.L.: New York City is a lot better fiscally than it was in '77. It's a lot cleaner than it was back then. But affordable housing? Forget about it now. The Board of Ed was better back then, and that's not to slam Rudy Crew, either. If you don't have any money, it's a lot rougher to live in New York City now than it was. People say crime is down, but I gotta take that with a grain of salt. In order for crime to be down, we need the Street Crime Unit? I don't know how that balances. There has to be a way where a police force can protect the community without being seen as an occupying army. And it's not an exaggeration to say the majority of people of color in this city view the NYPD like that.



BECAUSE CRAIG IS CRAIG
SO MUST THE STREETS
BE FILLED WITH CRAIG (DEATH)

AND HUGE DROPS OF LEAD
POURED DOWN UPON HER HEAD
UNTIL SHE WAS DEAD.
YET, THE CATS STILL COME OUT
AT Night TO MATE
AND THE SPARROWS STILL
SING IN THE MORNING.



Top to bottom, David "Son of Sam" Berkowitz in police custody, August 1977; one of his notes; looting in Brooklyn during the blackout, July 14, 1977.

You're making this gritty movie for Disney, and you have Breslin standing in the Disneyfied Times Square—is that irony intended?

S.L.: Forty-second Street today is a lot different than the 42nd Street in '77. I liked 42nd Street back then. I don't think New York City should be a mall. I think there *should* be sex clubs. I'd rather people do that than go out and rape somebody. *Your* mayor just wants to wipe all that stuff out. If you're outside after midnight, that's an excuse to get shot by the cops. That's the first thing [Police Commissioner] Safir said [when cops recently shot an unarmed teen]: "Well, what are they doing out after midnight?"

Sam *seems like a reminder of everything that's below the shiny surface.*

S.L.: Yeah, but that's not the reason we made the film. I'm a storyteller, and this is a great New York story. It was a summer of extremes, so we wanted the film to reflect that. It's about the mayhem of that summer. People were just crazy. A large part was due to the hysteria behind Son of Sam, but it was also the heat. It was hot as shit that summer.

Did your family have air-conditioning?

S.L.: Hell, no! Open up the window. When we were little, my father would get everybody out of the house, and we'd just go back and forth on the Staten Island Ferry.

Where were you that summer?

S.L.: I was in Brooklyn. I'd just finished my sophomore year at Morehouse College. I was playing around with a Super 8 camera and figuring out I wanted to make movies. I don't remember seeing any punks. I never set foot in CBGB until we shot this film. I'd see the club just going home, back to Brooklyn—you take the Manhattan Bridge, you take the Bowery down. But that punk thing was totally foreign to me in 1977.

How foreign is the lower-middle-class white world? Sam *has already been dubbed "Spike's first white movie."*

S.L.: That sounds like a statement from a very ignorant person who hasn't seen my movies in the past, so they're trying to make it seem like I haven't worked with white actors before. We have a predominantly white cast, but nobody said that kind of thing about Penny Marshall when she directed—what was the name of that film? The remake with Whitney Houston and Denzel Washington?

Sorry, I missed that one, too.

S.L.: If there was an interesting story about the Chinese taking over Little Italy, that wouldn't seem foreign to me. When I was in Cannes, Roger Ebert, who has been very kind over the years with the reviews, pointed something out to me which I really hadn't seen. He said, "Spike, people are gonna say that this film is different for you because it's not an African-American theme." But I think it

Photographs: top, AP/Wide World (2); bottom, Tex Fuller/Contact Press Images.

ties into the rest of the stuff I've made, because it's about intolerance. Up to this date, the scapegoats have been African-Americans. This film, it's somebody who's gay, who is a punk rocker, somebody who's seen as eccentric by these Bronx Italian neighborhood guys. And if you don't fit within that very microscopic space that the local guys think is normal, then it's "You're a freak, and we think you're Son of Sam—we're gonna put you on a list. And this gives us an excuse to fuck you up, because we just don't like you, because you're different from us."

In Sam, *and in most of your other New York movies, the violence comes out of a kind of neighborhood parochialism. Is that mutual mistrust as bad as it was in '77?*

S.L.: No. The neighborhood where this film takes place, the Country Club section of the Bronx—back in '77, if you weren't Italian-American, you weren't going to be in that neighborhood. It's still Italian-American, but not locked down like it was back then. Even Bensonhurst is different. It's hard for a city like this to stay the same. For the most part, people have gotten out of that village mentality. How can you continue like that when you have the Internet and all this other stuff? It's a global village now.

Plato's Retreat also makes a sweaty appearance in Sam. *My guess is you didn't go there in 1977.*

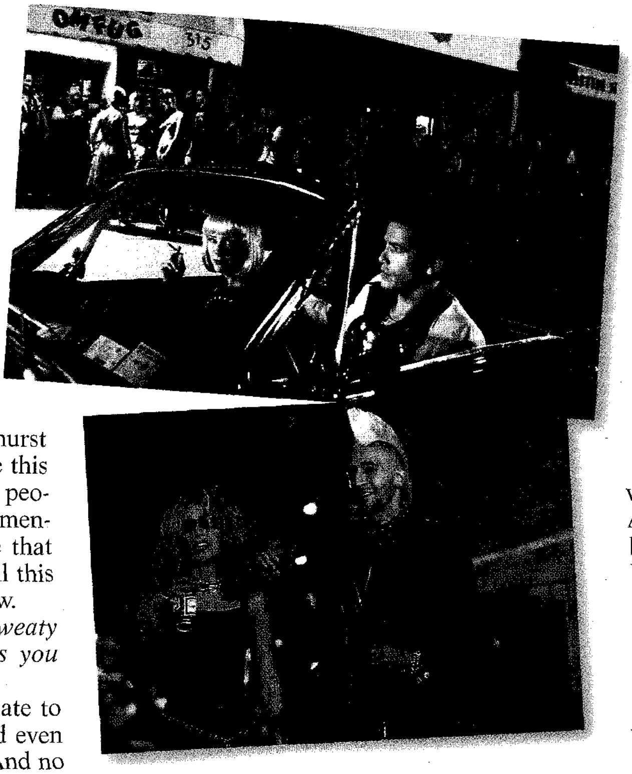
S.L.: Shoot, I could barely get a date to go see *Star Wars*! I don't think I'd even heard of Plato's Retreat in 1977. And no way was I getting into Studio 54, either.

I asked John Leguizamo why your recent films have had so many group-sex scenes, and he said, "Well, Spike is 42, he's married, he's got two kids. The fantasies have to come out somewhere."

S.L.: [*Laughs*] No, that orgy was in the great original script that Michael Imperioli and Victor Colicchio wrote. The [ratings board] tried to tame it some. Hollywood has two different standards about sex and violence. We're a very puritanical country, and they feel that sex would be more harmful to little Johnny than seeing someone getting their brains splattered.

In 1986, when She's Gotta Have It *came out, you were living in Brooklyn and recycling bottles and cans to help finance the movie. Now you're worth millions and living on the Upper East Side. Has all of that changed your relationship with the city?*

S.L.: No, not at all. My [film production] office is still in Brooklyn, so that hasn't changed anything. And anyway, the move was not from Fort Greene to the Upper East Side. We lived in SoHo before that. And we found a great house at a great price. Simple as that. People have jobs in Fort Greene, too. You get up in the morning, they're going to work, they're going to the D train, the A train. I get up in the morning on the Upper East Side, people are going to work also, going to the gym, or walking the dog. Same thing. Well, our garbage is picked up three times a week—wasn't like that in Fort Greene, that's for sure. White people have more problems with it than black people. Not one black person has said to me yet anything about living where I'm living now.



Mira Sorvino with John Leguizamo (top), and Jennifer Esposito with Adrien Brody (above), in Spike Lee's *Summer of Sam.*

But over the years you've become an insider—

S.L.: Insider? How so? In no way, shape or form am I part of the power structure here in New York City. Even if you want to break it down to entertainment. Power? People with power are people like Tommy Mottola, Clive Davis, Donny Ienner, Puffy. I'm not on that clout level.

I remember an interview several years ago in Playboy *where you were adamant about sending your own children to public school.*

S.L.: Well, my wife, Tonya, she's taken over that part. I don't have a vote.

You said your sister and brothers went to private school and their "negritude got honed or harnessed."

S.L.: Yeah, well, I wasn't married then [*laughs*]. I learned quick.

Still ride the subway?

S.L.: *Nooooo.* Can't do that any more. 'Cause you're trapped. Last time I rode the subways was up to Yankee Stadium for a World Series game. People hassle you; they want to sell you screenplays. But I walk the streets all the time. I don't have any bodyguards, nothing like that. People recognize me as a New Yorker, not just in New York City but around the world.

Do kids today care about movies the way you did?

S.L.: Oh, it's just as big. But kids today don't do the things we did. They don't play in the street—stickball and stoopball and coco-leerio and Johnny-on-the-pony. Eventually those games will get lost. Now it's just computer games. Which is sad. I just loved when school was out over the summer—you'd just play, run up and down the block, all the time.

So who's making films that truly capture New York?

S.L.: There was a time when I would have said that Woody Allen's films are not New York, but I can't say that anymore, because it's *his* New York, and that's legitimate. Scorsese. Sidney Lumet, back in the day, at least.

Now, when you say "New York film" to most people, the first name they think of is Weinstein.

S.L.: New York? Look at all this Shakespeare stuff they do. And *English Patient*—how's that New York? What film are you talking about?

Miramax is perceived as the center of New York filmmaking.

S.L.: What they do, they do very well. They're beating the studio at their own game, so more power to Harvey and Bob.

So you'd work for Miramax?

S.L.: Sure. But I'm not gonna do it for free [*laughs*]. And Harvey's not going to be in the editing room, either.

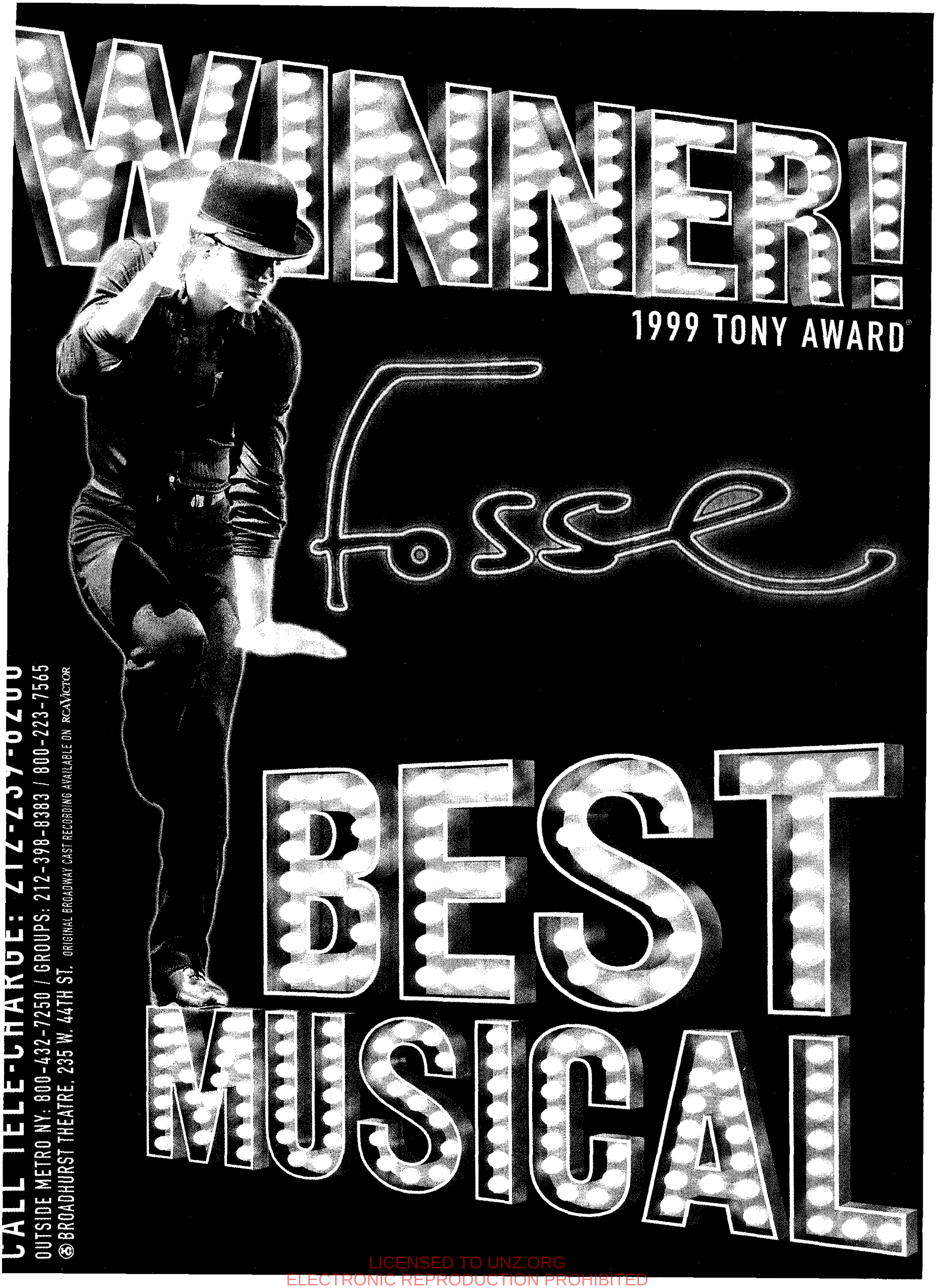
That could be a problem. But what about Spike Lee's New York? What would you want someone to learn about the city from your movies?

S.L.: Just the diversity of it. That it is a true melting pot, and you have all these factions and cultures and languages and all this stuff that you think would be a recipe for chaos—but it works. That's the amazing thing, that it works.

And today, there's no serial killer who takes orders from a talking dog.

S.L.: [*Laughs*] Right. I still think this is the greatest city in the world. ■

Photographs by David Lee/Touchstone Pictures.



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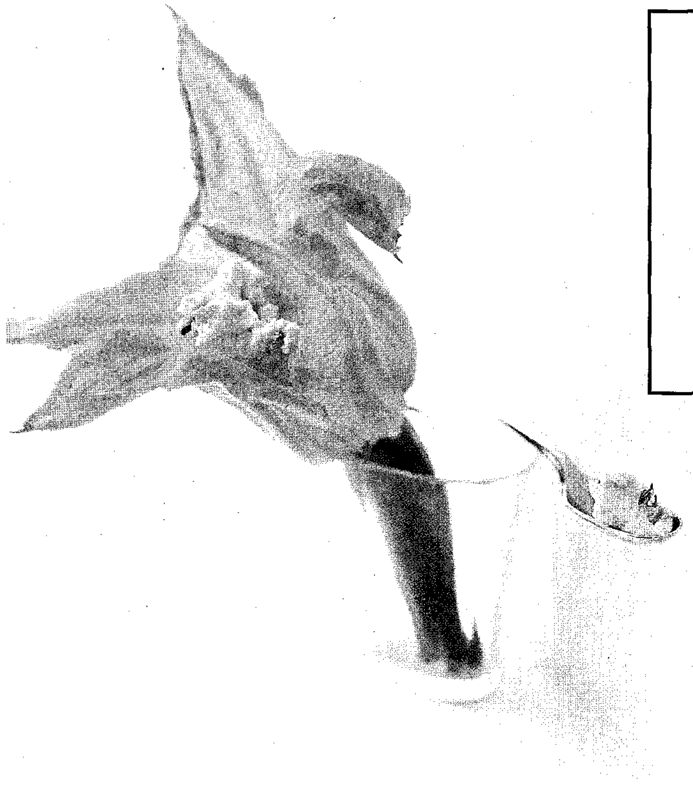
Combine the freshest ingredients from local farms with easy, unobtrusive cooking techniques—and capture summer itself in a meal. **BY GILLIAN DUFFY**

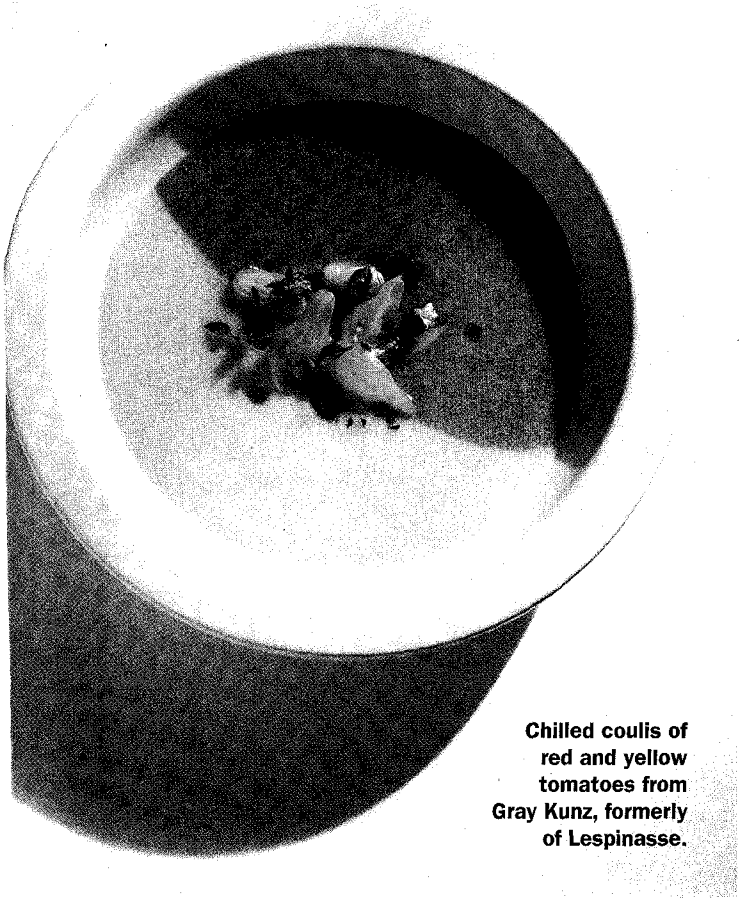


PHOTOGRAPHED BY MARIA ROBLEDO

IT'S THE COOKING EQUIVALENT OF PLEIN air painting: Just present the freshest, most flavorful ingredients with as little embellishment as possible. The newest thing in New York dining is the result of a recent explosion of locally raised produce and farmers' markets. "A return to simplicity," says Babbo's Mario Batali. "It's what I'm basing my career on." Batali's inspired pappardelle with fresh peas and mint, along with a cold salad of baby artichokes enlivened by double doses of lemon and garlic, define the new genre. "A very clean approach and not too many garnishes," explains Gray Kunz, who is currently planning a new restaurant dedicated to the resurgent bounty of the Hudson River Valley. His chicken with summer herbs, and chilled coulis of red and yellow tomatoes, are both miracles of intense and unadulterated seasonal flavor. Bill Telepan of JUdson Grill offers his own four-course celebration of summer with a cool zucchini-and-basil soup, tomato-and-bean salad, squash blossoms stuffed with goat cheese, and an herb-infused leg of lamb. In each case, the secret is: Add as little as possible, and serve.

Food styling by Sally Schneider; prop styling by Robin Glaser.
Opposite, plate from Calvin Klein Home.

A summer salad with cherry *tomatoes and wax* beans from JUdson Grill's Bill Telepan; opposite, his goat-*cheese*-stuffed squash blossom.



Chilled coulis of red and yellow tomatoes from Gray Kunz, formerly of Lespinasse.

Caramelized chicken with ginger, lavender, and summer herbs, also from Kunz.

the recipes

Chilled Coulis of Red and Yellow Tomatoes With Citrus-Thyme Vinaigrette

GRAY KUNZ
FORMERLY OF LESPINASSE

Serves four to six.

2 pounds very ripe yellow tomatoes, preferably teardrop or cherry tomatoes
2 pounds very ripe red summer tomatoes, preferably teardrop or cherry tomatoes
Salt and freshly ground black pepper
Sugar to taste
2 tablespoons extra-virgin olive oil
Juice of 1 lemon
1 tablespoon finely chopped fresh thyme
1 tablespoon julienned opal basil
⅓ cup bush basil, on stems

Reserve 1 cup of thinly sliced yellow tomatoes; cut the remaining tomatoes in half, and purée in a blender in separate batches. Strain the purées through a fine sieve one at a time, and put in bowls over ice; season to taste with salt and pepper. Stir occasionally until cool.

Before serving, pulse each coulis lightly in a blender to create a foamy appearance. Season with salt, pepper, and sugar. (Overseason at this stage, since the dish will be served cold and flavors will be less intense.) Taste and retaste, correcting seasoning, three or four times to balance acidity, salt, sweetness, and pepper.

Whisk together oil and lemon juice in a separate bowl until they emulsify, add the thyme, and season with salt and pepper.

Pour both coulis into chilled shallow bowls in two steady streams at the same time for a yin-yang look; garnish with sliced yellow tomatoes and julienned opal basil in the middle; and mound bush basil on top. Drizzle lemon vinaigrette around both coulis.

Caramelized Organic Poularde With Ginger, Lavender, and Summer Herbs

GRAY KUNZ
FORMERLY OF LESPINASSE

Serves four.

Sauce:

1 tablespoon butter
¼ cup chopped shallots
½ teaspoon cracked black pepper
¼ teaspoon ground nutmeg
1 teaspoon grated ginger
½ teaspoon lavender blossoms (fresh during the summer, or dried)
⅓ cup sherry vinegar
⅓ cup maple syrup

Chicken:

1 organic poularde or chicken (about 2½ pounds)
2 tablespoons corn oil
Salt and freshly ground black pepper
1 cup whole-leaf summer herbs (flat parsley, dill, mint, savory, etc.)

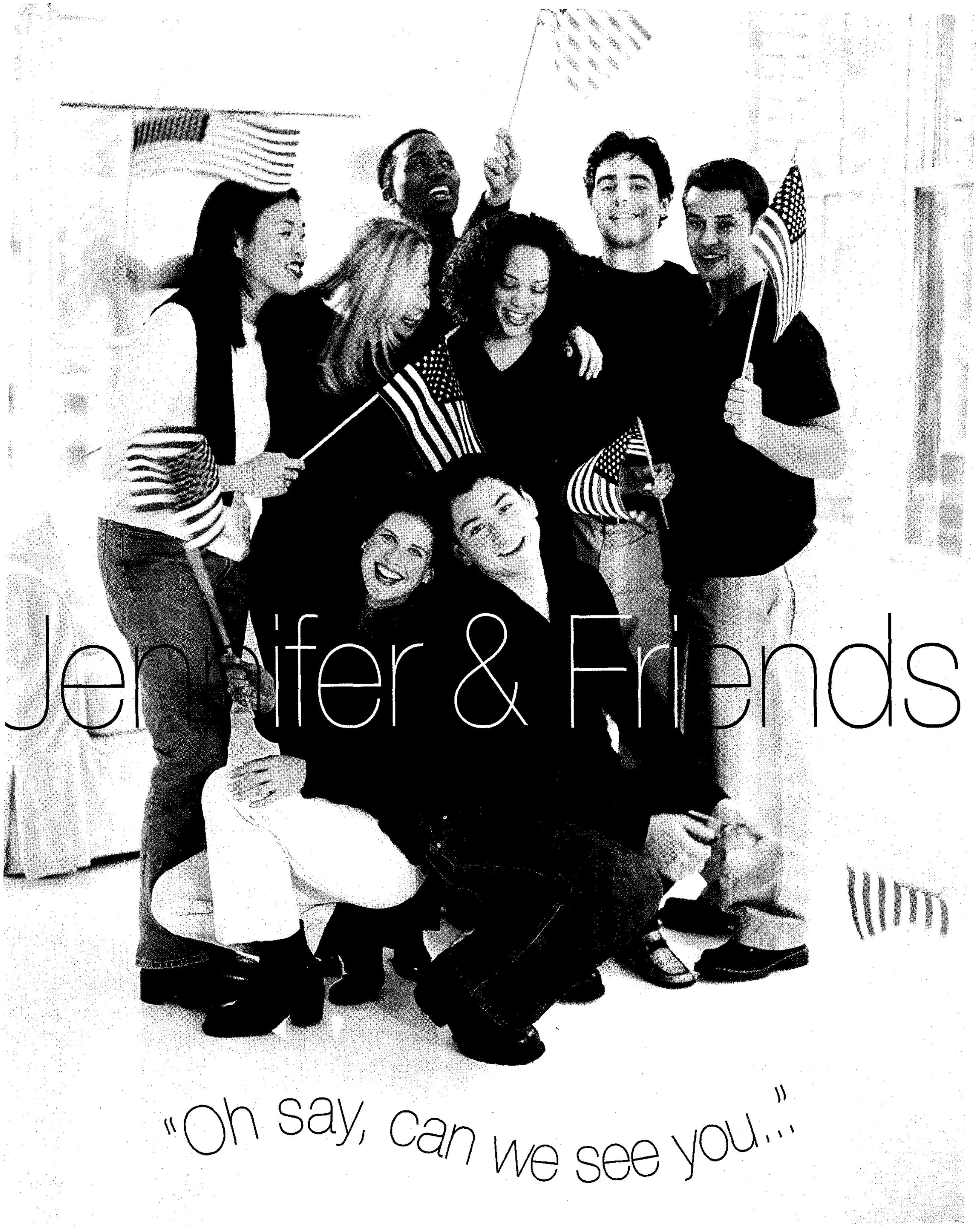
Sauce: Melt the butter in a saucepan, add the shallots, and sweat them until clear. Add the cracked pepper, nutmeg, ginger, and lavender, and deglaze the pan with the vinegar. Bring to a boil, and stir in maple syrup. Season to taste with salt and pepper. Set aside.

Chicken: Preheat the oven to 500 degrees. (Make sure the oven is clean; otherwise it will smoke.)

Remove the backbone from the chicken, and press down on the breastbone to flatten the bird completely. Make an incision on either side of the breast tip, then tuck the ends of the drumsticks through the incisions. Season with salt and pepper.

Heat the oil in a heavy pan until it just starts to smoke, place the chicken skin-side-down in the pan, and place in the oven. After 10 minutes, flip the chicken over, return it to the oven, and roast for a further 15 minutes, basting several times during the last 5 minutes. (Juices should run clear when flesh is pierced; if they are still pink, return to oven for 5 minutes.) Remove chicken from the pan, pour off the fat, and deglaze the pan with the maple-shallot sauce. Reduce slightly, pour over the roasted chicken, and pile the summer herbs on top. Serve with roasted potatoes and ratatouille, sautéed spinach, braised celery, or fresh haricots verts.

This page, left, bowl from Calvin Klein Home.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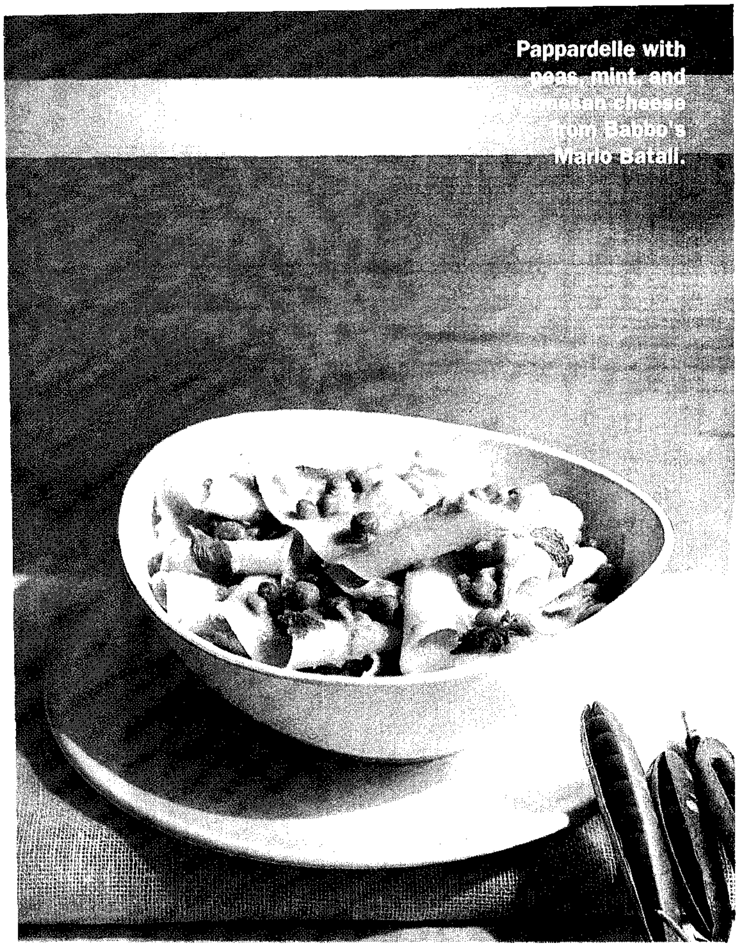
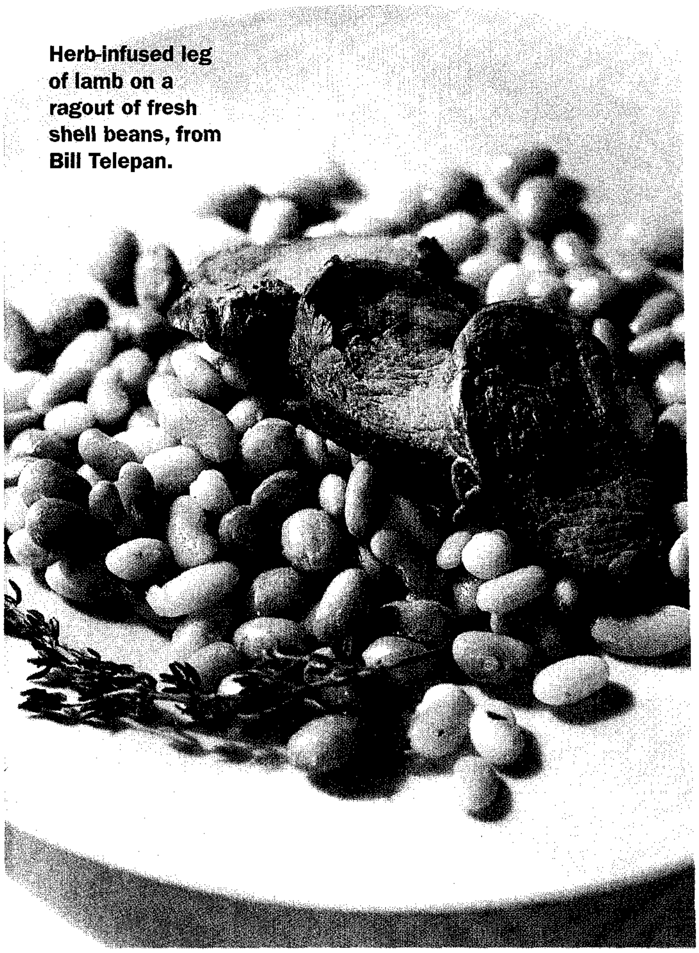


Pappardelle with peas, mint, and Parmesan cheese from Babbo's Mario Batali.



Herb-infused leg of lamb on a ragout of fresh shell beans, from Bill Telepan.

Baby Artichokes Vinaigrette

MARIO BATALI
BABBO AND PÓ

Serves four.

12 baby artichokes
2 lemons, 1 juiced, 1 sliced thin
Salt and freshly ground black pepper
6 cloves garlic, peeled
1 tablespoon Dijon mustard
5 tablespoons red-wine vinegar
½ cup extra-virgin olive oil
½ teaspoon red-pepper flakes
3 small shallots, sliced thin

Trim the outer leaves from the artichokes. Peel the stalks, keeping them intact; trim the artichoke points down to the top of the choke, about ½-inch; and place in a bowl of water with the juice of 1 lemon.

When ready to cook, drain the artichokes, place in a saucepan large enough to hold them all, and cover with cold salted water. Add the lemon slices and garlic cloves, and bring to a boil. Cook until artichokes are just tender, about 10 minutes. Drain, setting aside the lemon and garlic to cool. Put the artichokes into a shallow bowl.

Place the cooked lemon and garlic into a blender with the mustard, vinegar, oil, and red-pepper flakes. Blend until smooth, and season with salt and pepper. Pour the vinaigrette over the cooling artichokes, scatter the sliced shallots over the top, and mix together.

Pappardelle With Peas and Parmesan

MARIO BATALI
BABBO AND PÓ

Serves eight as an appetizer or four as a main course.

4 tablespoons extra-virgin olive oil
1 medium Spanish onion, chopped fine
2 tablespoons wildflower honey
3 cups fresh shucked peas (frozen can be substituted)
Sea salt and freshly ground black pepper
1 stick sweet (unsalted) butter
1 pound fresh homemade pappardelle (1 pound dried fettuccine may be substituted)
1 cup freshly grated Parmigiano-Reggiano
½ cup packed fresh mint leaves, torn in half

In a 12-inch sauté pan, heat the oil until it is just smoking. Add the onion, honey, and 2 cups of the peas, and sauté until softened and cooked through, about 10 to 12 minutes.

Place peas in a food processor and pulse until coarsely puréed, season generously with salt and pepper, and set aside.

Bring 6 quarts of water to a boil in a pasta pot, and add 2 tablespoons salt. Melt the butter in the sauté pan, add the remaining peas, and cook slowly until just softened, 4 to 5 minutes. Add the pea purée to the whole peas, and set aside.

Cook the pasta until al dente and drain well, reserving some of the pasta water. Immediately toss the pasta into the pan with the pea mixture and place over medium heat. Stir gently to mix well, adding a little pasta water to achieve the correct texture, not too dry and not too wet—the noodles should be dressed like the greens of a salad. Add the cheese and mint leaves, and toss to mix. Serve immediately.

Cherry-Tomato-and-Wax-Bean Salad With Oregano

BILL TELEPAN
JUDSON GRILL

Serves four.

Salt and freshly ground black pepper
1 pint cherry tomatoes, halved
12 ounces mixed yellow-wax and green beans, stems removed
¼ cup packed fresh oregano leaves
3 tablespoons red-wine vinegar
½ cup extra-virgin olive oil
4 ounces Parmesan, pecorino Romano, or dry Monterey Jack cheese

Mix ¼ teaspoon salt with the cherry tomatoes in a bowl, toss together, and allow to sit for 1 hour.

Cook the beans in lightly salted boiling water for 2 minutes, then plunge them into ice water for 2 minutes to stop the cooking. Drain and hold in the refrigerator.

Mix the oregano with ½ teaspoon salt on a cutting board, and chop finely. Add

This page, left, plate and bowl from Troy; right, plate from Calvin Klein Home.

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to a bowl with 1 tablespoon vinegar and 2 tablespoons oil. Set aside to marinate for 1 hour.

Remove the tomatoes from their bowl with a slotted spoon and place in another bowl, reserving their juice.

Stir the oregano dressing into the tomatoes, and season to taste with pepper. Mix the reserved tomato juice with the remaining oil and vinegar in a bowl, add the beans, and toss together. Season to taste with salt and pepper. Divide the beans among 4 chilled plates, pour the remaining dressing from the bowl over, and top with the tomatoes. Using a potato peeler, shave the cheese over each salad.

Chilled Zucchini-and-Basil Soup with Squash-Blossom Croutons

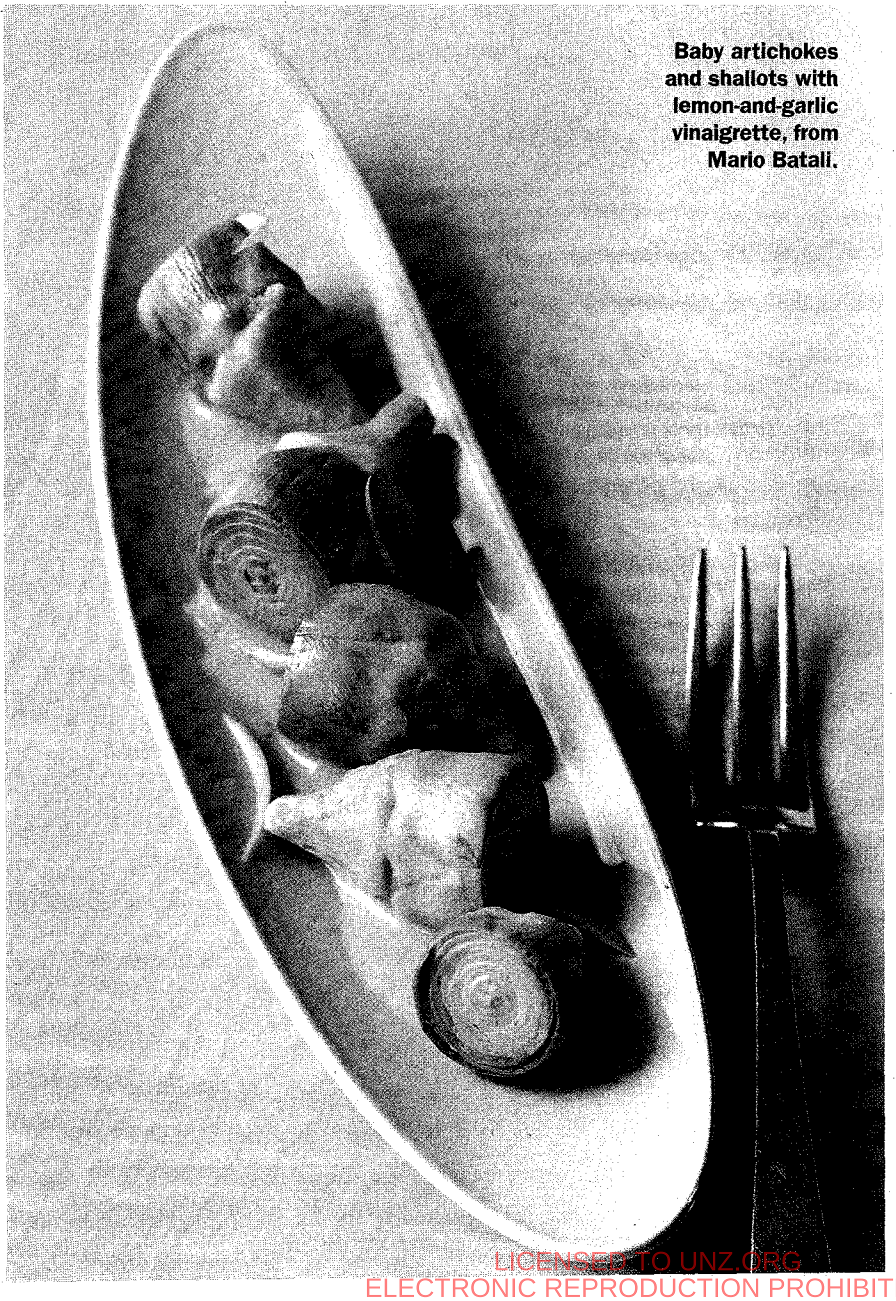
BILL TELEPAN
JUDSON GRILL

Serves four.

½ cup extra-virgin olive oil
½ medium onion, sliced
2 leeks, white part only, cut in half, washed, and sliced
2 cloves garlic, chopped
2 pounds zucchini, cut in half lengthwise, seeds removed, and sliced ¼-inch-thick
¼ cup chopped basil leaves
Salt and freshly ground black pepper
1 cup olive oil for frying
8 squash blossoms
1 egg beaten with 2 tablespoons water
Corn flour for dredging (cornmeal or fine polenta can be substituted)

Place ¼ cup of the extra-virgin olive oil into a saucepan, and warm over medium heat. Add onion, leeks, and garlic, and cook, covered, until tender, about 7 minutes. Add 1 quart water, bring to a simmer, and cook for 10 minutes. Add zucchini slices and return to boil, remove from heat, and set aside to rest for 10 minutes, covered.

Meanwhile, combine the basil and remaining extra-virgin olive oil in a bowl. Surround a 2-quart container with ice. Place ⅓ of the soup and ⅓ of the basil oil in a blender and purée, but do not allow it to become too smooth. Pour into the iced container. Repeat twice with the remaining mixtures.



Baby artichokes and shallots with lemon-and-garlic vinaigrette, from Mario Batali.

Adjust the seasoning and allow to chill completely. Heat 1 cup olive oil in a cast-iron skillet or sauté pan over high heat. Dip the blossoms in egg-water mixture, then dredge in corn flour. When the oil is hot, fry a few of the blossoms at a time on both sides until golden brown, drain on paper towels, and sprinkle with salt. Repeat with remaining blossoms.

Pour soup into 4 chilled bowls, and garnish each bowl with two fried squash blossoms.

Squash Blossoms Stuffed With Goat Cheese With Mesclun and Garlic Vinaigrette

BILL TELEPAN
JUDSON GRILL

Serves four.

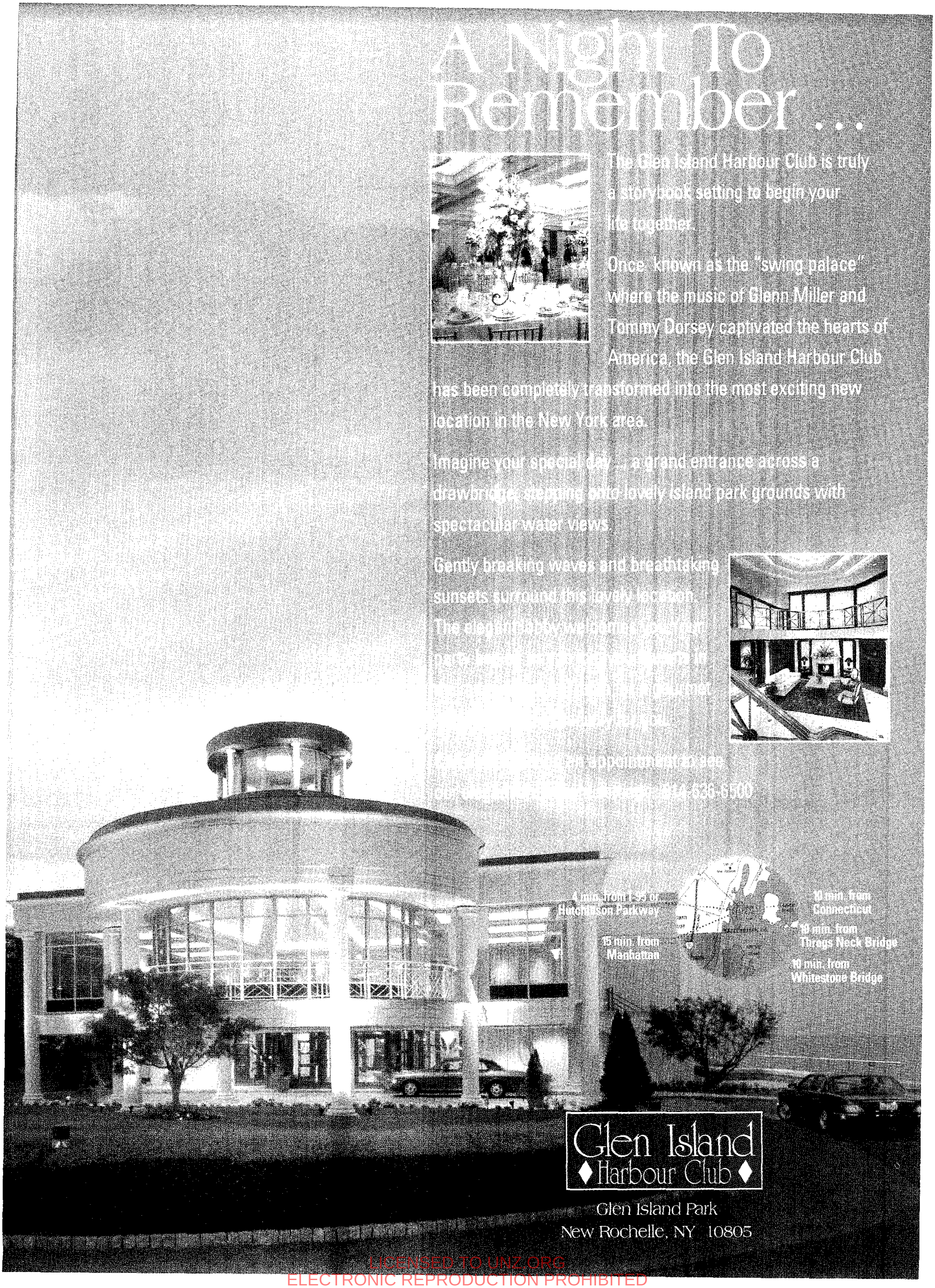
4 ounces goat cheese
1½ teaspoons cream
½ teaspoon chopped fresh thyme, plus additional thyme leaves for garnish
Salt and freshly ground black pepper
1 garlic clove
½ salted anchovy, rinsed (optional)
½ teaspoon Tabasco
1 teaspoon Worcestershire sauce
2 tablespoons lemon juice
½ cup extra-virgin olive oil
12 squash blossoms with baby zucchini attached
1 cup olive oil for frying
2 eggs beaten with ¼ cup water
Corn flour for dredging
4 ounces mesclun salad

Mix together the cheese, cream, chopped thyme, salt, and pepper until well blended, and set aside at room temperature for 1 hour. Mash the garlic and anchovy into a paste, and put in a bowl. Whisk in the Tabasco, Worcestershire, lemon juice, and a little salt and pepper. Drizzle in the extra-virgin olive oil while whisking to emulsify. Season to taste, and reserve.

To clean the squash blossoms, open each flower without tearing and remove stamen by wiggling it out. Dip the blossom into cold water, and gently dry on a paper towel. Place each blossom in a narrow-necked glass, and open petals. Use a small spoon or pastry bag to stuff the blossom with the cheese. (Do not overstuff; use about 2 teaspoons per blossom.) Close by pinching or twisting the blossoms to seal completely. Chill in the refrigerator for 1 hour.

Heat remaining olive oil in a cast-iron skillet or sauté pan on medium-high heat. Dip each blossom into the egg wash, then lightly coat with the corn flour. When the oil is hot, fry several blossoms at a time until they are golden brown on both sides,

Platter from Mxyplyzyk.

A Night To Remember ...

The Glen Island Harbour Club is truly a storybook setting to begin your life together.

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drain on paper towels, and sprinkle with salt.

Toss the mesclun with half of the vinaigrette, season, and arrange at one side of each of 4 plates. Arrange 3 squash blossoms on the other side, and drizzle the remaining vinaigrette around the plate. Garnish with thyme leaves.

Herb-Infused Leg of Lamb With Ragout of Fresh Shell Beans

BILL TELEPAN
JUDSON GRILL

Serves eight.

- **1 4-pound leg of baby lamb, butterflied**
- **1 tablespoon chopped parsley**
- **1 teaspoon each chopped fresh marjoram, thyme, rosemary, and oregano**
- **Salt and freshly ground black pepper**
- **¼ cup vegetable oil**
- **4 cloves garlic**
- **1 tablespoon olive oil**
- **½ medium onion, minced**
- **8 cups fresh shell beans—cranberry, cannellini, flageolet, red or white, kidney, or soldier beans (1½ pounds dried beans soaked overnight can be substituted)**
- **6 to 8 cups chicken or vegetable stock or water**
- **8 tablespoons butter, softened**
- **2 tablespoons red-wine vinegar**

Preheat the oven to 450 degrees.

Open butterflied leg, and sprinkle with herbs and season with salt and pepper. Roll into a tight, small bundle and tie with butcher's twine. Season the outside with salt and pepper.

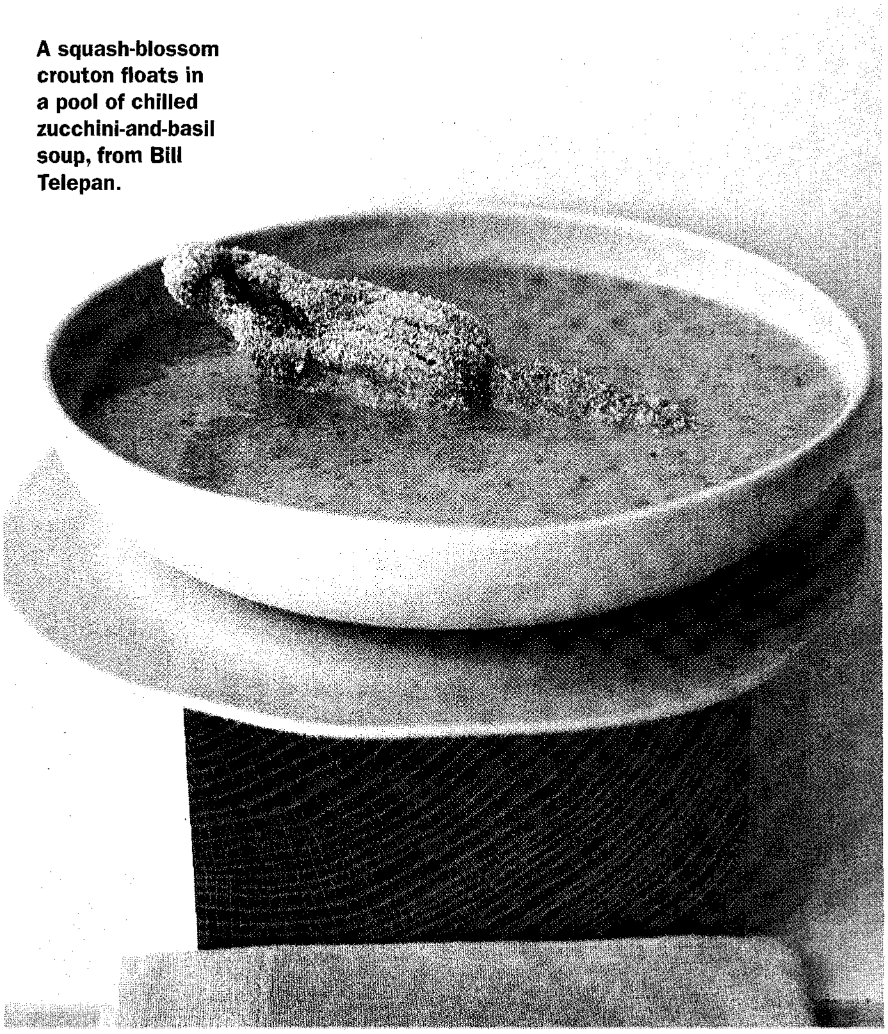
In a large sauté or roasting pan, heat the vegetable oil over a medium-high flame. Add the lamb and sear on all sides until well browned. Place a roasting rack under the lamb, and roast in the oven for 16 to 20 minutes or until the internal temperature reaches 115 to 120 degrees for rare to medium rare. Remove lamb from the oven and allow to rest for at least 15 minutes before slicing.

While the lamb is roasting, mince 2 garlic cloves. Heat the olive oil in a large saucepan over medium-low heat, add the onion and garlic, and sauté them until tender, about 5 minutes. Add the beans and stock, bring to a simmer, and cook for 15 to 20 minutes (about 1 hour, if substituting dried beans). Season to taste with salt and pepper.

Meanwhile, mash remaining garlic cloves to a paste with 1 teaspoon salt, and blend with the butter, vinegar, and ½ teaspoon pepper until combined. Swirl into the warm beans.

Remove twine from lamb and slice thin. Spoon the beans onto plates with some of their liquid. Top with lamb slices. Serve warm.

A squash-blossom crouton floats in a pool of chilled zucchini-and-basil soup, from Bill Telepan.



Greenmarket Buyer's Guide

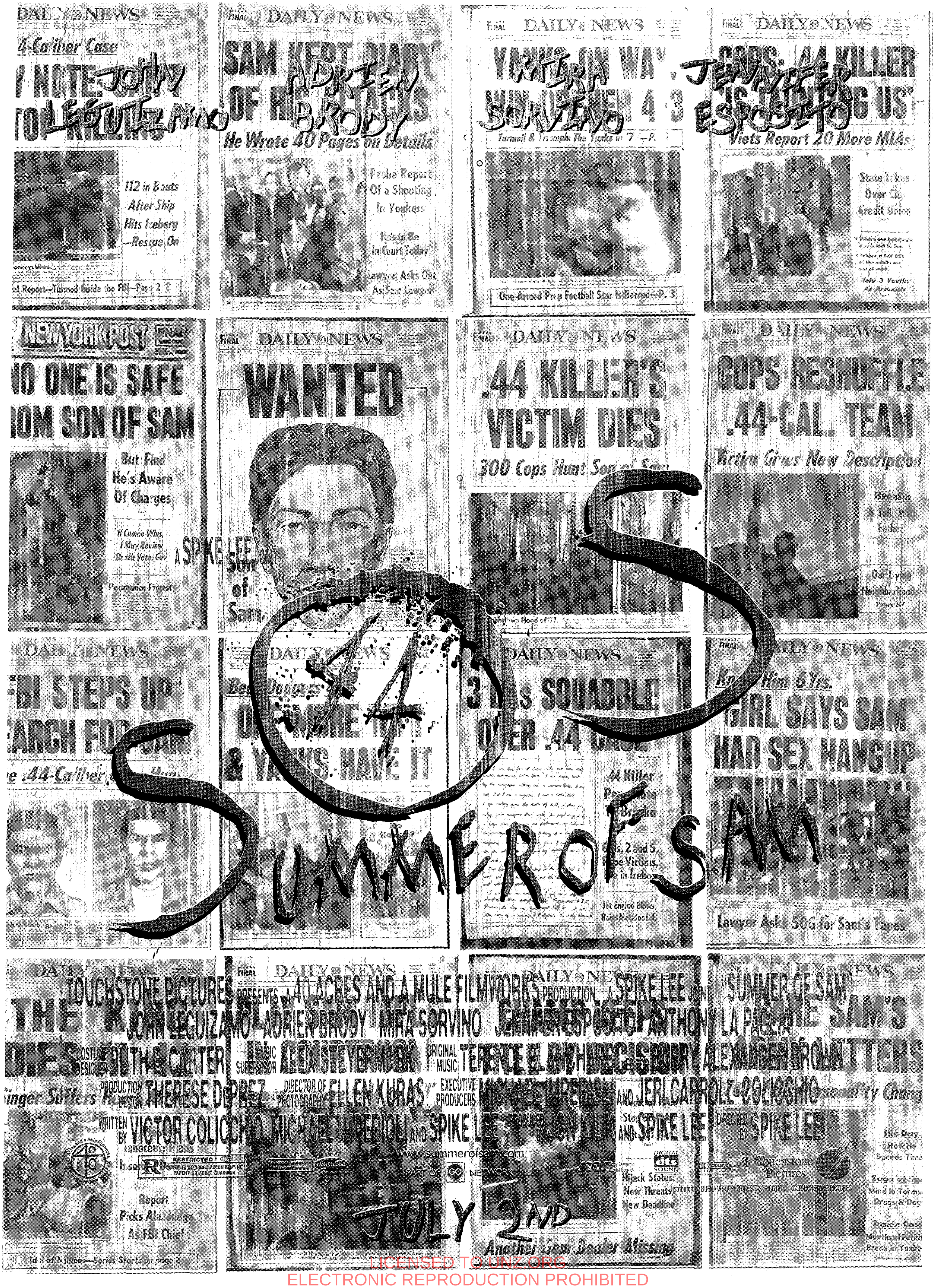
This summer, freshness is all, so for the finest produce, chefs Bill Telepan, Gray Kunz, and Mario Batali all try to hit the Union Square Greenmarket as often as possible. It's the growers, Telepan says, not the chefs, who really determine how your food tastes. "All we do is warm it up!" he claims. Farm sources are listed below for all the main ingredients in these recipes, along with the days each grower is present at the Union Square Greenmarket (Broadway and East 17th Street).

Bill Telepan finds his **squash blossoms** and **zucchini** at Cherry Lane Farms (Wednesdays, Fridays, and Saturdays), **heirloom tomatoes** and **wax beans** at Eckerton Hill Farm (Mondays and Wednesdays), **herbs** at Stokes Farm (Wednesdays, Fridays, and Saturdays), **goat cheese** at Coach Farms (Saturdays only), and **shelling beans** and **heirloom tomatoes** at Bloominghill Farm (Fridays). He orders **organic lamb** directly from Jamison Farm in Latrobe, Pennsylvania (1-800-237-LAMB), which will ship anywhere in the country.

Gray Kunz looks for **teardrop** and **cherry tomatoes** and **lavender** at Stokes Farm (Wednesdays, Fridays, and Saturdays); **herbs** at Mountain Sweet Berry Farm (Saturdays only) and Bloominghill Farm (Fridays); **onions, carrots, leeks, celery,** and **radishes** at Paffenroth Farms (Wednesdays and Saturdays); **chicken** at Quattro's Game Farm (Saturdays); and **organic small herbs, baby salads,** and **greens** at Windfall Farms (Wednesdays and Saturdays).

Mario Batali gets his **sugar snaps** from Bloominghill Farm (Fridays), and **shell peas** from Berried Treasures (Fridays; or Sundays at the 77th Street Greenmarket).

Plate from ABC Carpet & Home.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SALES & BARGAINS **SHYAMA PATEL**

Blame It on Rio

Yeeeegaaaah! *You have to suffer to be beautiful, Mom always said— but at least our Brazilian-bikini-wax deal won't* **leave you feeling ripped off.**

THE BRAZILIAN-STYLE BIKINI WAX—that fabled form of hair removal that makes certain body parts look creepily prepubescent—is a must for those who hit the dunes just this side of naked. But some of us who'll never *ever* wear a G-string north of the Equator are still up for trying the peel-and-squeal part. Each of the salons below is offering *New York* women one Brazilian waxing for $20 between now and Labor Day. (Mention this page; tip at least $5.) As for precisely how bare you dare to go, that's not our business.

Advanced SkinCare, a full-service European-style spa, applies gentle, green Azulene wax without the usual fabric strips, inflicting less pain than the regular stuff. But know that this kind of wax can require several applications. *532 Madison Ave., at 54th St., third floor (758-8867).*

Brazilian
Bikini Wax only
$20

Away Spa•Gym, a full-service midtown spa, does a modest Brazilian with tough honey wax, but insists on leaving a narrow strip of hair (just fine with us). *W Hotel, 541 Lexington Ave., at 49th St., fourth floor (407-2970).*

Dorit Baxter's old-fashioned, unpretentious salon offers an authentic bare-everything Brazilian (with gentle organic wax). Don't fret: You can ask for mercy. *47 W. 57th St., third floor (371-4542).*

Ling Skin Care's three tiny salons, known for soothing facials and a coveted product line, use honey wax for everyone. If your skin reacts, Ling has a magic potion to calm it. *128 Thompson St. (982-8833); 12 E. 16th St. (989-8833); 105 W. 77th St. (877-2883).*

Oasis Day Spa uses Azulene or honey wax, depending on the client. They're willing to take off as much as you can handle. Good news for screamers: Treatment rooms are soundproofed. *108 E. 16th St., second floor (254-7722).*

Oscar Blandi is best known for coiffing and coloring beauty editors and glitzy Plaza guests. But the experienced waxers also draw raves for keeping pain tolerable. *Plaza Hotel, 768 Fifth Ave., mezzanine (593-7930).*

Picks of the Week

Beth Bowley's embroidered silk dresses (pictured) sell at stores like Bendel's. At the sale, they're more than half off: skirts are $15–$75; dresses are $20–$100; silk sweaters are $15–$45. Sizes 2–10. *611 Broadway, near Houston St., Suite 828 (674-2664); cash only; Fri. noon–8, Sat. 11–6; 6/25–6/26.*

Floris of London is taking at least half off a stash of bath and body products—*very* nice gifts: a box of six small toilet soaps ($21); floral toilet-water splash ($17); Rose Blend room spray ($5.25). *703 Madison Ave., near 63rd St. (935-9100); A.E., M.C., V.; Mon.–Sat. 10–6, Thurs. till 7; 6/21–7/24.*

Country Road is taking half off all current stock. On the first day of the summer sale, *New York* readers can stop in at 10 A.M., two hours before opening, for first dibs on men's and women's suit separates (from $89), casual wear (from $19), and accessories (from $39). *Call 800-666-6677 for store locations and hours; A.E., M.C., V.; Sun. 10–5; 6/27.*

Spotless Venetian Blind Laundry will take the grunge off any kind of window shades, blinds, and curtains for 30 percent off, with free pickup throughout the city (except Staten Island) and delivery. Pleated shades are $21, Venetian blinds are $8

ALWAYS A DEAL

Uproar's Downstairs

Starting to think about buying more than an ugly futon to furnish your shack on the beach? Check out the basement at **Uproar Home**, where floor samples and old stock are about 30 to 40 percent off. Styles range from repro-Victorian to American-country, and there's everything from candles to throw pillows to armoires. The best deals are on furniture, though: A recent visit uncovered Jacobean pillows for $65, pine cabinets for $795, and farm-style kitchen tables for $995. *121 Greene Street (614-8580).*

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Illustration by Melinda Beck.

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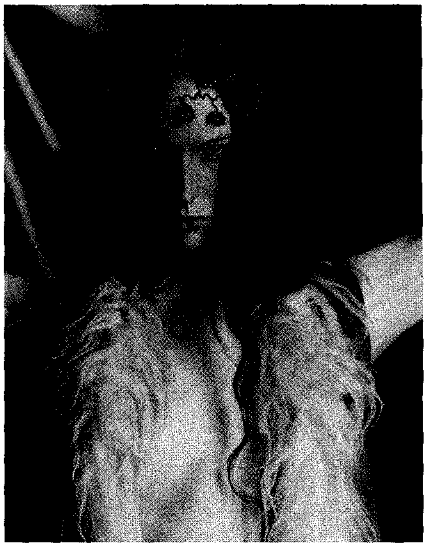
(prices quoted are for shades 48-by-60 inches and smaller). *852 West Broadway, Woodmere, N.Y. (516-593-3000); checks accepted; Mon.–Fri. 8–5; 6/21–7/21.*

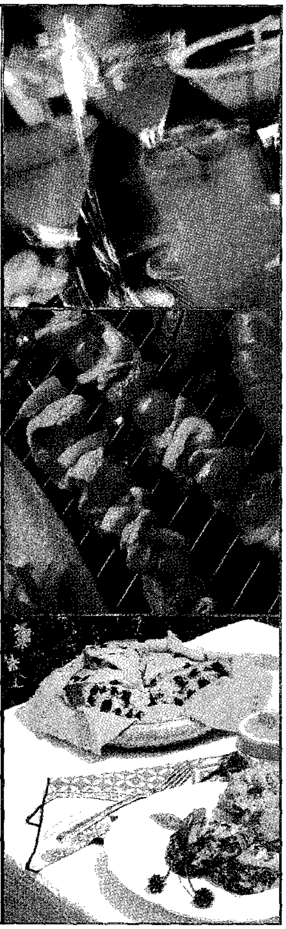
Thé à la Menthe's Moroccan furniture and accessories end up in shops like Felissimo. Here, it's all 50 to 70 percent off: Glass lanterns are from $12, leather poufs are $190, carved chests are $99–$500, and tile tables are $180–$1,800. *236 W. 26th St. (675-4651); checks accepted; Mon.–Fri. noon–7 (Fri. 6/25, 11–3); 6/21–6/30.*

Colette Malouf's hair accessories (pictured) are perfect for dressing up beach-blown hair, and have been seen on style setters from Amber Valetta to Julia Roberts. At the sale, they're at least half off: Jeweled pins are $10, leather head straps are $25, and crystal-beaded headbands are $45. *594 Broadway, near Prince St., Suite 1216 (941-9588); M.C., V.; Wed. 3–7, Thurs. 5–7, Fri. 4–6; 6/23–6/25.*



Robin's Nest's baby and kids' clothes by designers like Cacharel, Kenzo, Naf Naf, and Jean Bourget are now half-price: Tops are $9–$26, dresses are $14–$48, swimsuits are $18–$33, and infant clothes are $12–$60. *1168 Lexington Ave., near 80th St. (737-2004); A.E., M.C., V.; Mon.–Fri. 11–6; 6/21–7/15.*

Maria Turgeon and Rebecca Selva's joint sale features Turgeon's summery handbags and duffels and Selva's funky silver and semi-precious jewelry. Prices are all at least half off: Jewelry is $60–$350; bags are $30–$125. *153 W. 27th St., Suite 400 (229-0077); cash only; Wed.–Thurs. 10–7; 6/23–6/24.* ■



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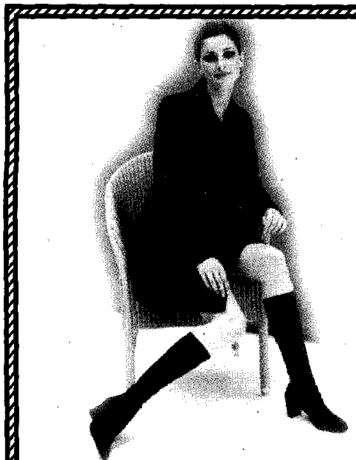

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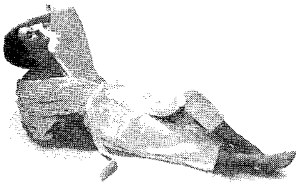

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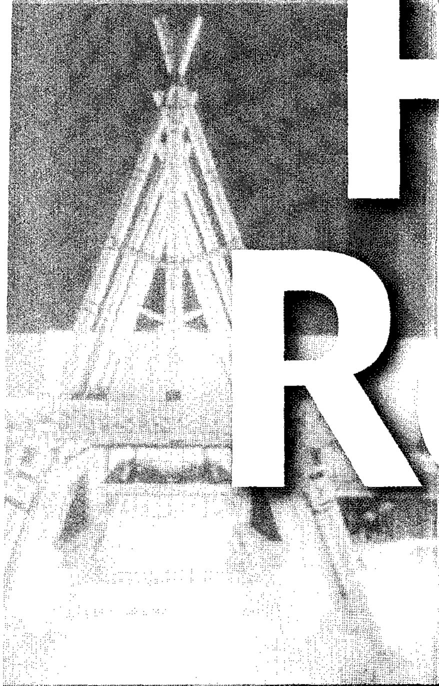
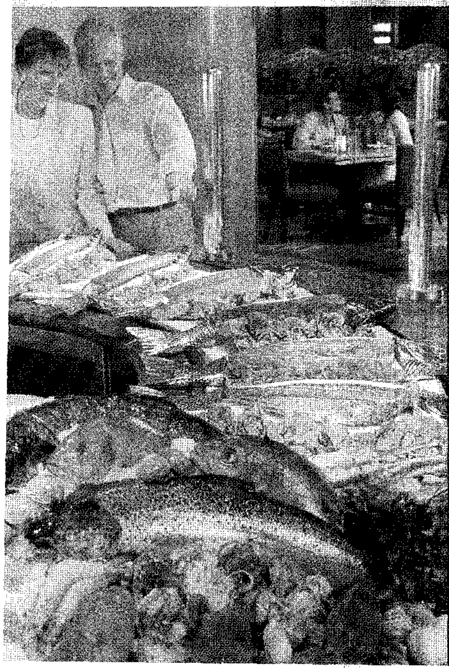
High Rollers





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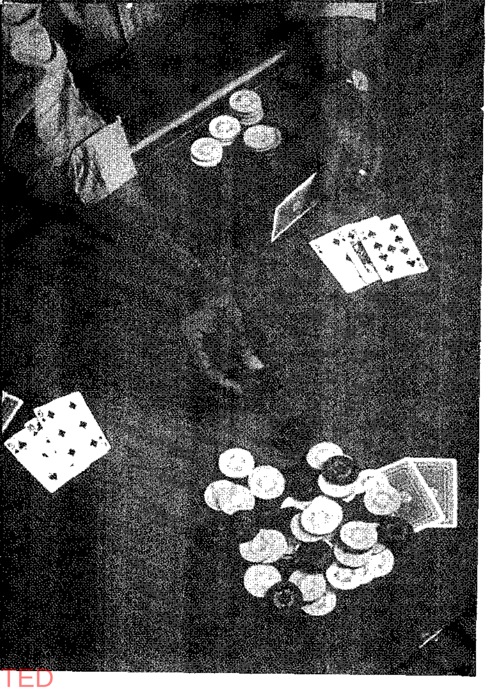

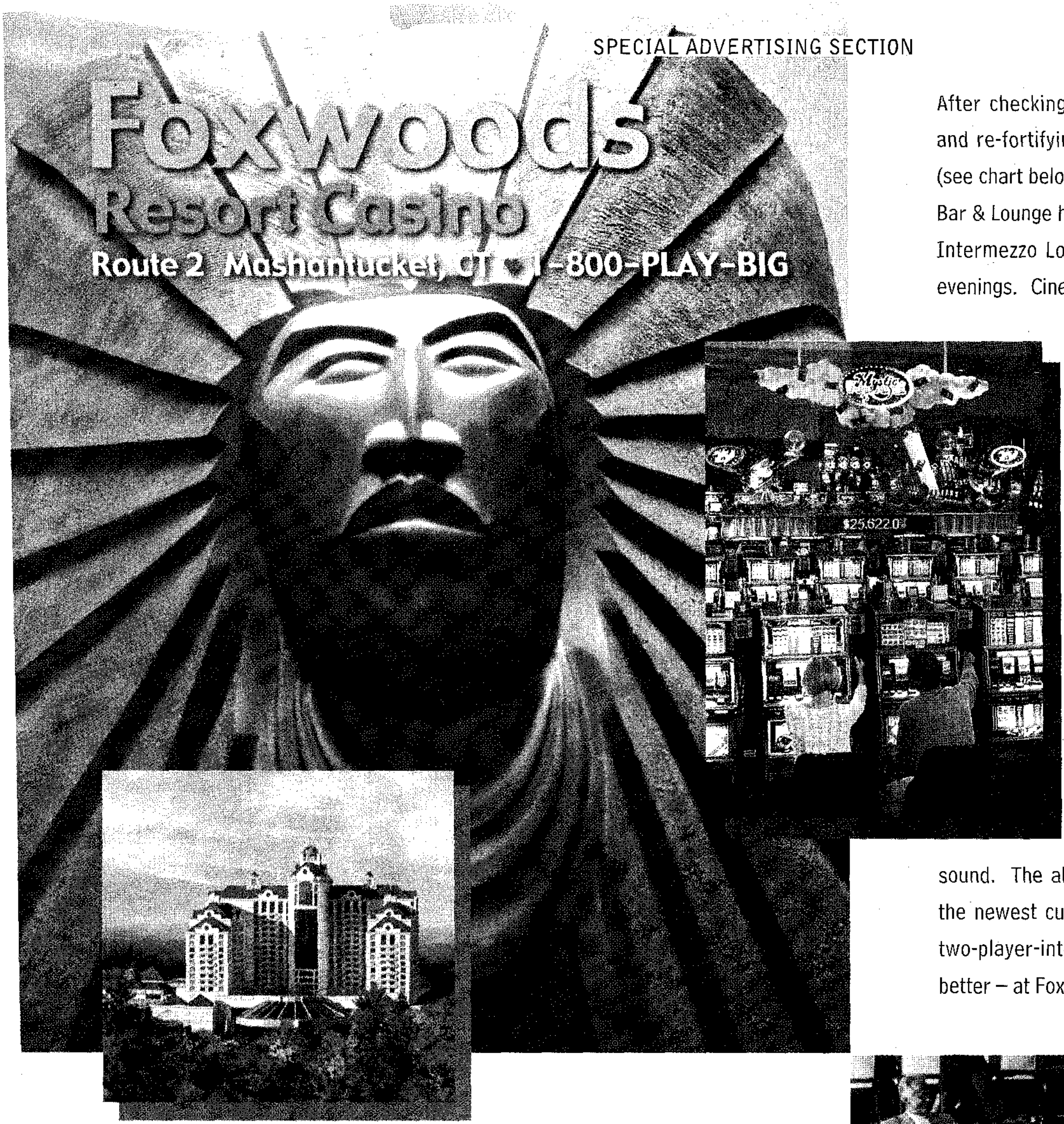

After checking out the multifarious gaming options, and re-fortifying at Foxwood's excellent restaurants (see chart below), it's time to heat up the night. Atrium Bar & Lounge has a raw bar and nightly entertainment. Intermezzo Lounge offers live entertainment in the evenings. Cinedrome Nite Club's a unique dance club, with high-tech audio and lighting effects, live entertainment, and today's hottest videos projected on giant screens.

The family facilities assume the same fabulous scale. Cinetropolis. State-of-the-art computer graphics generate laughs and thrills on Kid Coaster, Glacier Run, and Smash Factory. Cinedrome's 360-degree huge circular screen travels to exotic places from Rio to the Canadian Rockies to the Dinosaur Age via oversized visuals and killer macro-sound. The all-new Fox Arcade is nonstop action on the newest cutting edge video, pinball, and specialty two-player-interactive games. It's just bigger – and better – at Foxwoods Resort Casino ♣

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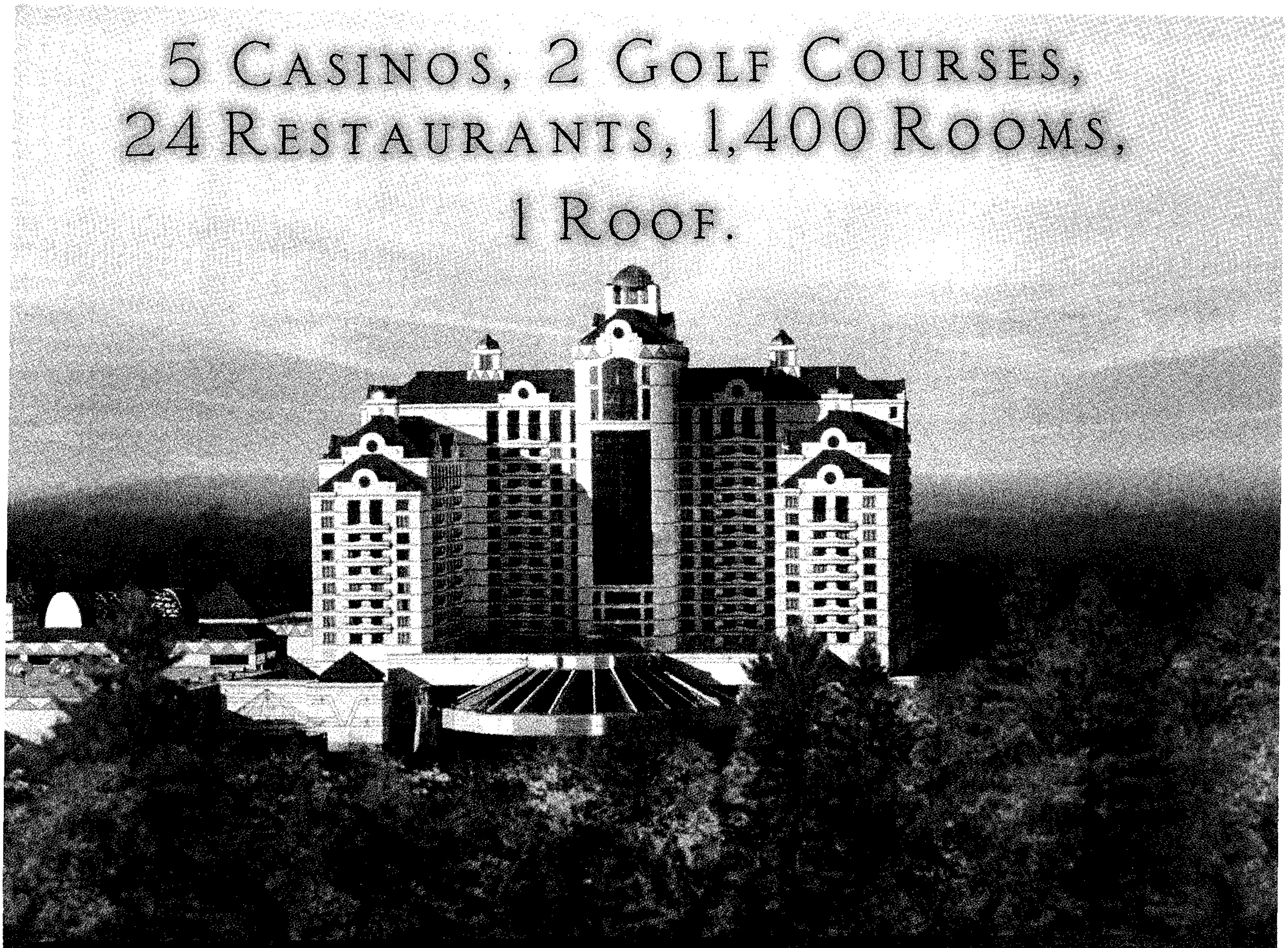
This is gaming on a different scale. Thousands of the hottest slot machines line the entire casino, including Road Rally, where you can win a new car! Three choices of Bingo – the spacious Bingo Hall, the nonsmoking Bingo Room, or the Video Bingo Room – each with door prizes and huge jackpots at any moment. Five exquisitely designed casinos – the beautifully appointed Grand Pequot, the exclusive Club Newport International, the Rainmaker, and two Slots Casinos, one nonsmoking, with over 1,200 slot machines. In the Poker Room, there are at least 10 game choices. At the Ultimate Race Book, there's simulcasting from more than 60 racing and Jai-Alai sites.

♠ ♦ ♥ ♣

How to choose among two dozen restaurants? With difficulty. Select fine Italian cuisine, extravagant desserts, and professional services at Al Dente, or exquisite, authentic Chinese entrees at Han Garden. There's Cedars Steakhouse's for fine dining, or Fox Harbour's vast array of freshly prepared seafood, ranging from regional to exotic. The Festival Buffet is fun, fast, savory, and complete. And, the list goes on.



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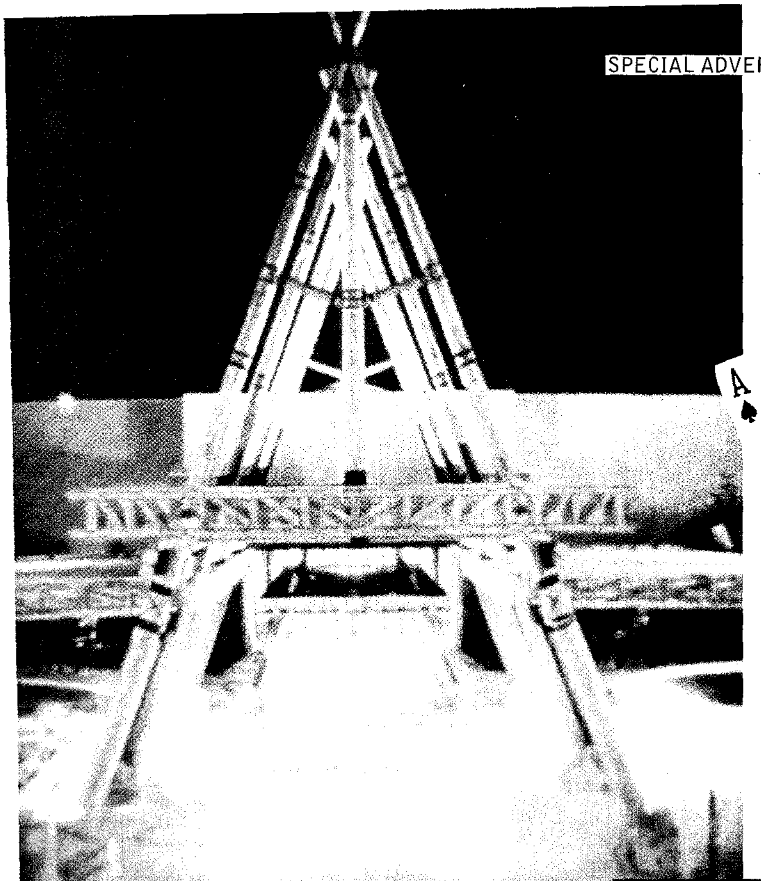

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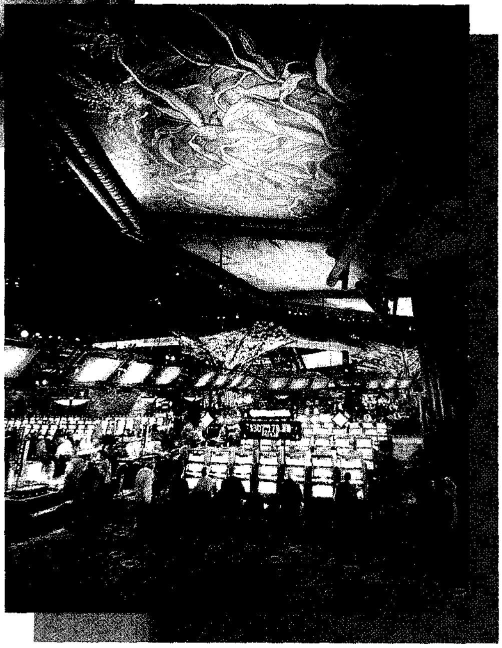

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MOVIES PETER RAINER

Murder Most Soggy

'The General's Daughter' is well cast—period. But 'An Ideal Husband' is close to ideal, and in 'Tarzan,' the animation really swings.

Who cares whodunit? Travolta, Stowe, and Hutton in *The General's Daughter*.

THE BEST MURDER MYSTERIES ARE USUALLY THE ones with the most red herrings. **The General's Daughter**, based on the novel by Nelson DeMille and starring John Travolta, certainly has its share of herrings, as well as sharks and whales and eels and blowfish. It's a regular Fulton Fish Market. But who cares about trying to puzzle out the day's catch? We never have the sense in this movie of being led willfully astray by the filmmakers. How can they pretend to be one step ahead of us when they're out of step themselves? The requisite *Aha!* moment when it all comes together turns out to be a ho-hum moment. Whodunit? Who cares?

As Paul Brenner, a top officer for the army's criminal investigation division, Travolta is investigating the murder at a Georgia military base of Captain Elisabeth Campbell (Leslie Stefanson), a psychological-warfare expert and the daughter of a retiring general (James Cromwell) short-listed for the vice-presidency. The pulp mix is all here—scandal, Washington, the military, S&M. But seaminess should be more redolent. Despite the anything-for-effect camera work—courtesy of director Simon (*Con Air*) West—the overriding tone is soggy. About the only thing that's crisp in this movie is the way everybody salutes.

Travolta has enough star presence to carry the picture—barely. Having been out of the limelight for so many years, he seems to be in every fourth movie now, and, marvelous as he often is, he could profit from acting less and choosing better. *The General's Daughter,* like last year's *A Civil Action,* plays into a dull streak of righteousness in Travolta; and like most actors, he's not at his best when he's bucking for sainthood, although these are often the roles that win awards. The rest of the cast, including Madeleine Stowe as Brenner's co-investigator and ex-fling, Timothy Hutton as the base's provost marshal, and James Woods as another psych-warfare expert—good casting!—seems primed for a script with better dialogue than the one they were handed. They all take turns overacting and underacting.

At the end of the movie, a message comes on telling us that there are now almost 200,000 women on active duty in the armed forces. This helpful tidbit is no doubt meant to take our minds off the movie's garish rape and near-rape scenes and convince us that what we've been watching actually has something to do with feminist travails in the military. Right—and *The Silence of the Lambs* was about the plight of the mad.

THE CHARACTERS IN OSCAR WILDE'S **An Ideal Husband**, AT least on the page, are so brittle with pith and rectitude they might as well be sporting hairline fractures. Onscreen, in the adaptation by Oliver Parker, they're fleshier, sexier. The cast is almost *too* right: Rupert Everett, with his aristocratic hair and sly eye, plays the foppish bachelor Lord Goring; John Wood is Goring's infinitely critical, infinitely doting father Lord Caversham; Jeremy Northam, last seen as the crusading barrister in *The Winslow Boy,* is Sir Robert Chiltern, Parliament's rising star, who is being blackmailed by Mrs. Cheveley, played by Julianne Moore, in connection with a secret financial scandal of his from years before. Sir Robert's wife, Lady Gertrude, who believes her husband is ideal and can't bear the imputation of scandal, is played by Cate Blanchett. Minnie Driver is Mabel, Sir Robert's sister, with designs on Lord Goring. This isn't a cast, really—it's a stock company.

Our familiarity with the actors, and their comfort in this period setting, lend the piece an unexpected air of naturalism. Parker hasn't simply reproduced Wilde; he's bolstered certain characters, especially Mrs. Cheveley and Mabel, and also done some wholesale rewriting, no-

Photograph by Richard Foreman Jr./Paramount Pictures.

tably in the end, when he concocts a bet between Mrs. Cheveley and Lord Goring that threatens to turn the proceedings into a cliff-hanger. Sacrilege aside, all this plays rather well, but I wish Parker had tried to preserve even more of the Wildean tone—that is to say, the sense of life as an exquisite, farcical artwork. Parker closes the gender gap a bit more than Wilde did—the sexual byplay seems more modern than late Victorian—and he also punches up the connection the play makes between moral stricture and political scandal. I realize this is meant to highlight the material's "universality," but it's disconcerting here to be tweaked, even ever so gently, into drawing contemporary parallels: One doesn't really want to be thinking of Bill Clinton while watching Oscar Wilde.

Still, the movie achieves the play's primary effect: what Wilde's biographer Richard Ellmann described as a "gradual expansion of tenderness." Lord Goring may be the archetypal Wildean dandy, but what that also means is that his dandyism masks surprising depths of feeling. His triumph is that, acting as unofficial emcee, he rescues everybody, even himself, from hypocrisy. This is a victory for upper-class manners, but it doesn't smack of snobbery. It just seems like the right way to behave. These characters inhabit a world in which all human interaction is a form of commerce, but they learn to move beyond that—into a world where love can't be auctioned off. The ideal husband turns out to be as much a figment as the ideal wife, and in that realization lies a happy salvation.

IN THE NEW DISNEY ANIMATED FEATURE **Tarzan**—which has some first-rate animation and some second-rate storytelling—the ape man glimpses his first human and wails to his ape mom, "Why didn't you tell me there were creatures who looked like me?" Actually, aside from his Rasta locks, the creature Tarzan most looks like is Fabio. He's been given that hyper-physiqued appearance that animators now so often equate with superheroism—even Moses in *The Prince of Egypt* had it. He's also been given a lustier yell; none of that Johnny Weissmuller jungle yodel for this guy. When he finally hooks up with Jane, he gets so worked up that he surfs the treetops. It's a high-flying form of autoeroticism, and it points up just how sublimated Tarzan is. He might not have been so deprived if the animators had seen fit to introduce a few Africans into the jungle, but there's nary a one: Perhaps Disney thought the best way to get around the ooga-booga stereotype was to eliminate blacks altogether. It's the neutron-bomb version of political correctness. ■

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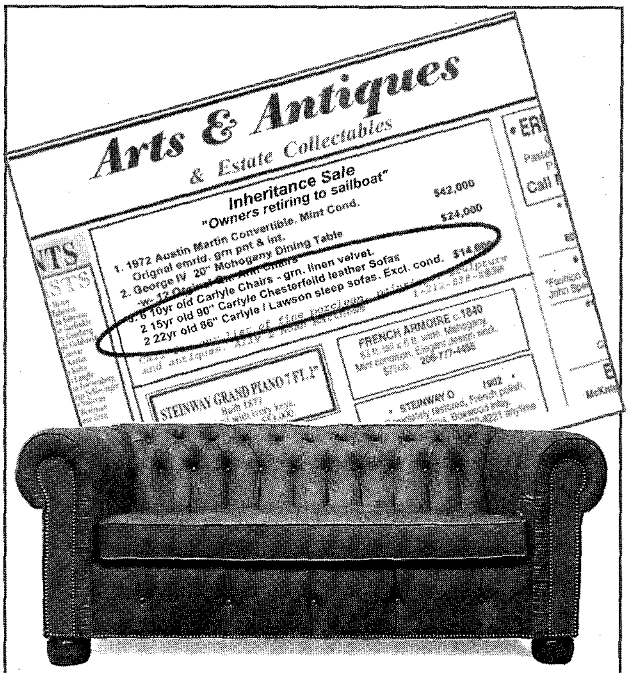

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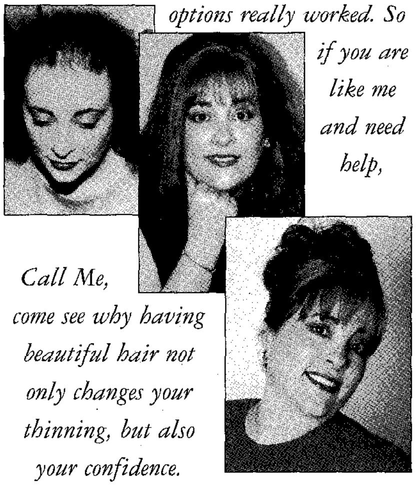

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WALTER KIRN

Leap of Faith

The cobbled-together 'Juneteenth' makes one wonder—did Ralph Ellison ever intend to let the evangelical Reverend Hickman loose?

Juneteenth
BY RALPH ELLISON
Random House; 348 pages; $25

JUNETEENTH, THE NEW NOVEL BY THE LATE RALPH Ellison, is not, in fact, the new novel by Ralph Ellison. When the author of the canonical *Invisible Man* died in 1994, he'd been at work for almost 40 years on a follow-up novel, a work that eventually mutated and grew into what Ellison told friends and colleagues might be several books, the second of which forms the basis for *Juneteenth*. The mountain of notes, computer disks, and typescript left behind in Ellison's office was, in the end, what it was: the record of a lifelong creative struggle that was far from finished when it ceased. Still, the urge for closure is powerful, and whether it was Ellison's wish or not, his copious leavings were tidied up, reshuffled, and bound into a book whose very title is a hunch, a guess.

RALPH
ELLISON
Juneteenth
A Novel

Juneteenth (named after an annual celebration of the end of slavery) is the reconstruction of a collage. It seems fair to suppose that Ellison himself might never have brought his puzzle to completion. Impressionistic, jazzy, and Faulknerian, assembled from stories inside of stories, dreams, flights of memory, and bolts of rhetoric, the labyrinthine book behind the book was not the sort of straightforward narrative whose size and shape can readily be deduced from a partial manuscript. Appropriately, the editor, John F. Callahan, adopted a conservative salvage strategy, taking the trunk of what might have been book two and fitting it with leaves and branches to make it into a tree. Editors working with living writers' manuscripts regularly perform operations at least as radical.

Unfinished symphony: Ellison's leavings have been tidied up, reshuffled, and bound into a book that's really a best guess.

The spine of *Juneteenth*'s narrative is simple: A dying U.S. senator, Adam Sunraider, also known as Bliss, lies in a Washington hospital bed following an assassination attempt. Bliss, an infamous, fulminating racist, has long passed as a white man, though his upbringing was culturally black, spent traveling the back roads of the South as part of a Baptist revival movement led by one Reverend Hickman, Bliss's father figure. Reunited in the hospital room, the two men undergo a kind of intersubjective psychic journey that is part conversation, part debate, and part shared reverie. Their recollections well up into a braided stream of consciousness from which a rudimentary story emerges. It's Bliss's story, mostly, because he's the one who changes, going from itinerant boy preacher to con-man moviemaker to—in a transformation that's left vague—race-baiting politician.

He wasn't supposed to turn out this way, and Bliss's tragic regression is meant to stand for the course of American white racism in general. The child of a white woman who claimed to have been raped by Hickman's brother (a charge that resulted in the brother's lynching), Bliss is dropped as an infant on Hickman's doorstep. In a reversal of *Huckleberry Finn,* the black man sets out to break the chains binding his white ward. This time the chains are spiritual, not actual. For Hickman, white people are their own oppressors, held down by denial of their inner black selves. In one of the book's most powerful meditations, Hickman traces the process by which white children raised by black domestic servants eventually learn to belittle their own first loves. Hickman's dream is that Bliss will become a second Lincoln who, by first emancipating himself from crippling racial schizophrenia, will someday emancipate blacks in general.

Ellison's theory of racial synergy cuts the other way, too. Before taking responsibility for the white child's sentimental education, Hickman is only a partial person, a musician and gambler who lives in his senses. His wide-open, youthful ramblings through the Oklahoma Territory are only lightly touched upon in *Juneteenth,* which concentrates on his Bliss-provoked conversion to charismatic Christianity. Only among fellow people of faith does Hickman find acceptance and support for his mentoring of the light-skinned boy, who also becomes an instrument of the Lord. Laid by Hickman in a silk-lined coffin with a hidden breathing tube, Bliss enacts phony resurrections for the gullible public. Hickman justifies the deceptive spectacle as a benign evangelical tool, unwittingly planting the seed for Bliss's development into a crowd-pleasing demagogue. That Bliss's success as a race-baiting orator is founded on lessons learned in the

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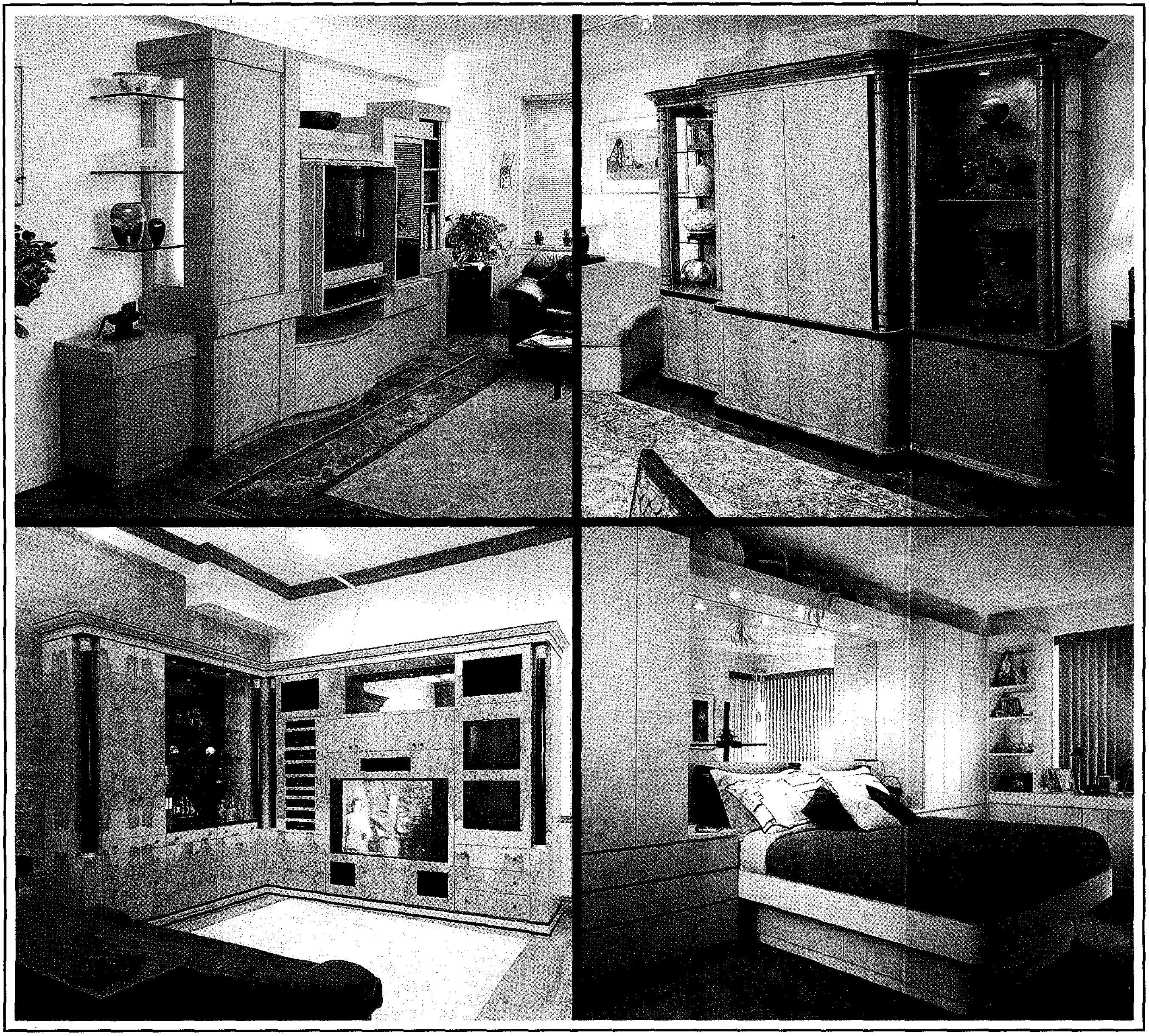

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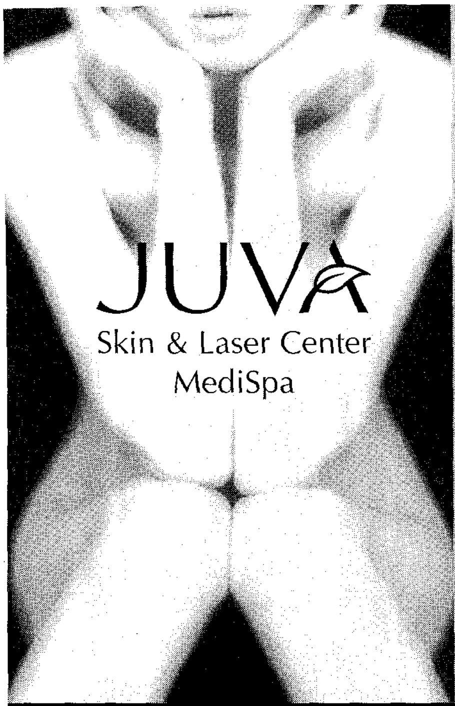

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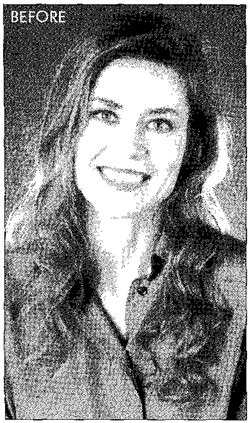

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AFTER

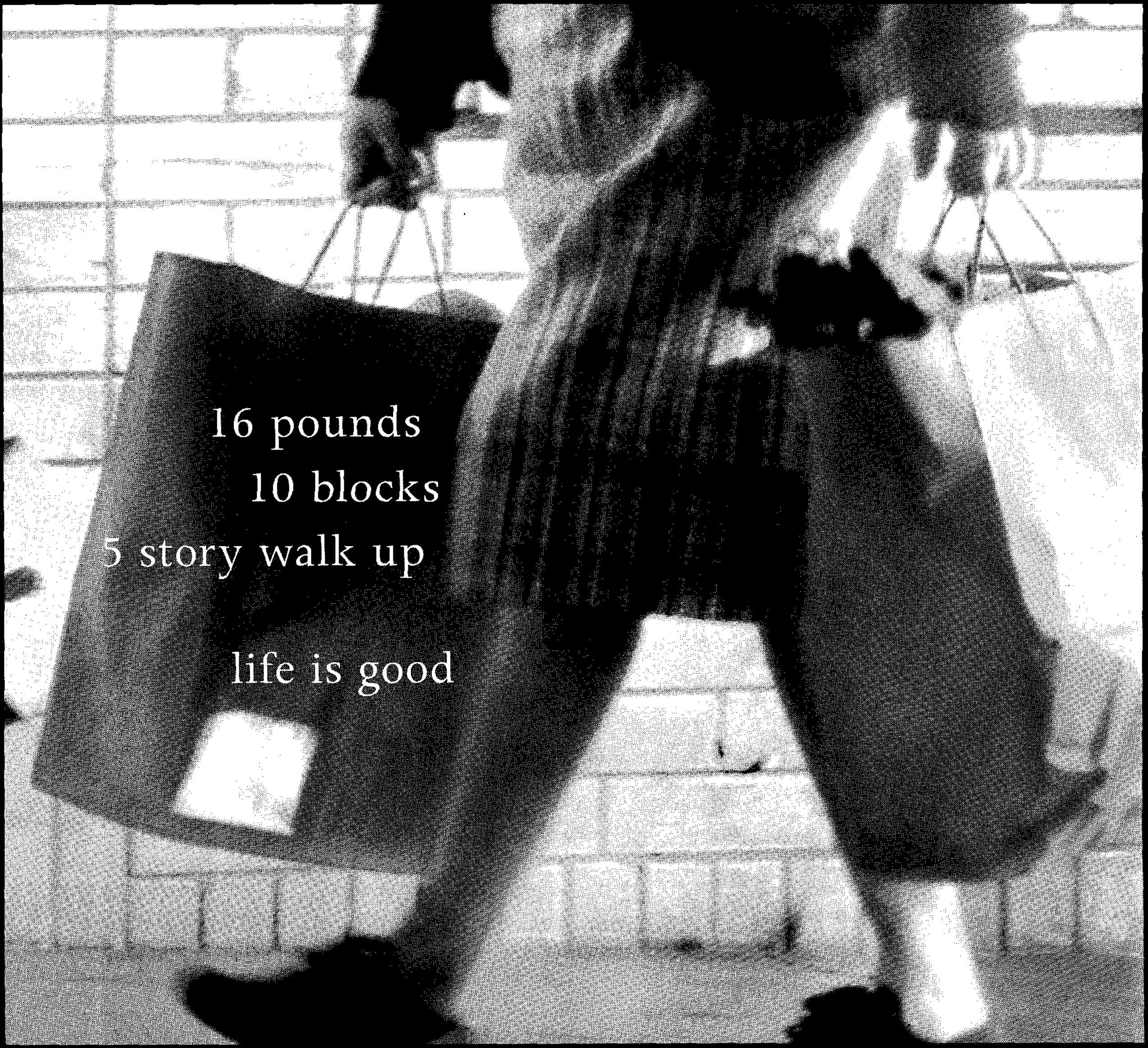
black church is no small irony.

Irony is everything in *Juneteenth,* and at times it's a little too pat, too concentrated. It's a side effect of the compression of Ellison's opus into a dance between two polar characters. Bliss's Pygmalion-style betrayal of Hickman's hopes and dreams—his change from Abe Lincoln into George Wallace—lacks, in the current version, complexity. The flip-flop is more asserted than described. One catalyst is the appearance at a revival of a red-haired white woman claiming to be Bliss's mother. Somehow the incident sets Bliss on a course of mounting resentment and cynicism, but how this drama plays out is left unclear. The movies, too, play a role in Bliss's fall, presumably by replacing his true background with a fairy tale. The name he gives himself—Adam Sunraider—implies that Bliss is a kind of Icarus, his flaw an overweening individualism. The delusion that he can conquer the heavens, alone, cuts him off from history, God, community, and the mixed-race culture that gave birth to him.

> *"The mountain of notes, computer disks, and typescript left behind in Ellison's office was, in the end, what it was: the record of a* **lifelong creative struggle** *that was far from finished when it ceased."*

Juneteenth tells Bliss's story, but it's Hickman's book. Compared with his stunted pupil, the tutor is an oak of a man, grown out in all directions. When he talks to himself, he's also talking to God, and his voice is like a literary pipe organ, with a vast rhetorical range that Ellison may have found difficult to contain within the conventional form of the novel. The sermonizing, wisecracking, philosophizing Hickman, brimming over with scripture, song, and folklore, is enough to swamp, single-handedly, the sturdiest fictional outline. Hickman (rhymes with Whitman) has a soul that's too large for an ordinary body, or an ordinary book. It's not surprising that Ellison never tamed him; perhaps he just couldn't bring himself to do it. It's a lovely thought, at least. If characters are, at bottom, a writer's slaves, maybe the bravest thing Ellison ever did was to leave his masterpiece unfinished and let his greatest creation run away. ■

Walter Kirn's 1997–99 reviews are available at **newyorkmag.com**.



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Smug Harbor

'Wonderland' sets out to explore life among Long Island's smart set but gets lost between smart and smart-ass; 'Gemini' disappoints.

Not in the stars: The cast of *Gemini.*

Photograph by Susan Cook.

THERE IS QUITE A DIFFERENCE BEtween cute, which is mostly positive, and *cutesy*, which is entirely negative. Yet the dividing line is so fine that Julia Dahl, the author and director of **Wonderland**, seems blithely unaware of it. Hers is a civilized and sophisticated play about an affluent Sag Harbor family and friends on "New Year's Day in the mid-nineties." Not, as you'd think, the present, because the president, for whom one of the characters works, has not yet fallen from grace. To think that our fin de siècle may subdivide into B.M. and A.M., with M., of course, standing for Monica.

The elderly Henry's house is presently shared by his twentyish daughter, Frances, back from an unedifying sojourn on the Coast (the other one). Her elder brother, Edgar, is visiting with his fiancée, Josephine, an ambitious young woman guiding his campaign for Congress. Also coming are two of Frances's young men: Dennis, a George Stephanopoulos type, and Charlie, a classic hippie, complete with guitar, raffish hair, and manners *manqué*.

This might have been a tolerable feast despite Frances's tergiversations between antithetical admirers—indeed, in Dennis's case, a suitor—with only the brat's jealous intolerance of the admittedly officious Josephine making things hairy. A tomboy with literary ambitions, Frances is especially hard on Dennis, who, however, can handle her until stumblebum Charlie proves a stumbling block. Then Frances commits a violent *acte gratuit* that wreaks havoc in a house until then divided chiefly by comparatively harmless politics.

While *Wonderland* sticks to drawing-room comedy, it does nicely enough teetering between cuteness and cutesiness. But when the going gets serious, it seems insufficiently motivated, calling into question even some of the foregoing. Yet much of the dialogue is funny or relevant, though not enough so to make the characters especially careable-about.

Perhaps the author should not have directed as well. Is it she who made three of the actors annoyingly precious or obvious? Or is it the actors themselves? Paul Fitzgerald's Edgar is irritatingly mannered; Brad Beyer's Charlie, a walking anthology of hippiedom, inconsistently fluctuating between obtuseness and perception; and Christine Marie Burke's Frances, a case of terminal cutes, some of it, to be sure, warranted by the writing. Conversely, Henry Strozier's Henry is rightly both canny old codger and self-absorbed duffer; Kate Jennings Grant perfectly finds the vulnerability under Josephine's chill efficiency; and James Patrick Stuart's Dennis displays virtuoso variety in what might have been a one-note part.

Add good scenery and costumes by Beowulf Boritt (a name requiring much living up to), and you have an evening of reasonably fluent theater until you start wondering what *Wonderland* is really about. Miss Dahl is not without skill and savvy; what she now needs is a subject.

ALBERT INNAURATO IS A WITTY AND CHARMING MAN, AN INexhaustible fount of operatic and other anecdotes, the author of some perhaps lopsided but quirkily droll plays (I particularly recall **Gemini** with chuckling pleasure), and, besides, a friend of mine. Which is why I feel devastated about reporting that the play's revival by Second Stage left me unmoved amid surrounding salvos of laughter.

Has the work aged badly in 22 years, or have I? Has the more discriminating audience's sense of humor changed in two decades? Has Innaurato had too many unconscious imitators or literary doppelgängers retroactively sapping his originality? However that may be, I waited vainly for the hard *Gemini* flame to kick in.

We are in the backyards of two maladjusted households in adjoining row houses in a shabby South Philadelphia Italian-American neighborhood. In one of them, motherless, live blue-collar Fran Geminiani and his son, Francis, a scholarship senior at Harvard and passionate opera buff. In the other, fatherless, dwell blowsy and horny Bunny Weinberger, *née* Murphy, and her asthmatic 16-year-old, Herschel, whom she considers a ge-

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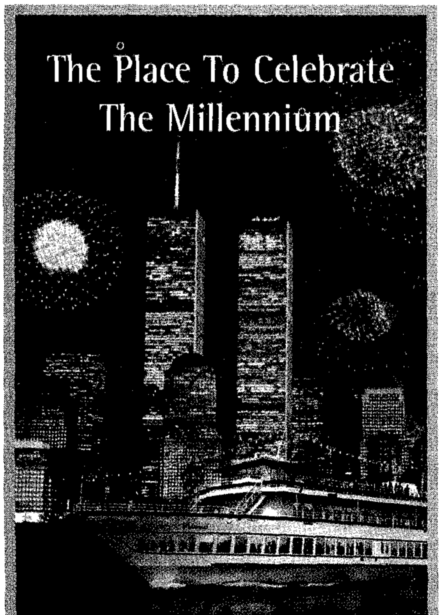

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nius, though he seems closer to an idiot savant, obsessed with trains, trolleys, and transportational paraphernalia. Then who should drop in as uninvited celebrants on the eve of Francis's 21st birthday but Judith Hastings, the beautiful Radcliffe classmate in love with our hero, and her brother, Randy, a Harvard freshman?

Fran warmly welcomes Judith, as a potential savior of his son, about whose sexuality he is not unfoundedly worried. Bunny lusts for and makes playful advances to Randy, while lonely Herschel, seeing in the youth a desired disciple, showers him with his various collections and drags him off to sundry railroad and trolley yards. From there on, all farcical hell breaks loose, punctuated with moments of gravity and poignancy. It may be that the gifted director, Mark Brokaw, overshoots the mark here; for once, he allows comic invention to run riot at the expense of deeper feeling.

Casting, too, is problematic. As Francis, Brian Mysliwy has a certain stolidity that belies Judith's adoration. As Judith, Sarah Rafferty is nowhere near "exceedingly, perhaps even intimidatingly, beautiful," nor even very winning. Thomas Sadoski's Randy is not my idea of the "quintessential, very handsome Wasp," and even has something inappropriately girlish about him. Joseph Siravo plays the effusively macho father repetitiously, and with a bulging-eyed grin I can describe only as ocular lockjaw. However, Linda Hart's Bunny, Michael Kendrick's Herschel, and Julie Boyd's Lucille deliver the needed goods.

Nor are Riccardo Hernandez (set), Jess Goldstein (costumes), and Mark McCullough (lighting) to be faulted. Still, I felt like the thirteenth at the table at this party, much as I would have loved liking *Gemini.*

BUT FOR THE NO LESS HORRENDOUS *AFTER the Rain*, Shem Bitterman's **The Job** would go unchallenged as the worst production of the lousiest play this—or perhaps any—season. It concerns a repellent loser who gets a job offing someone who thinks he wants to die, and his relations with his ghastly woman, the slimy fellow who engages him, the crazed preacher to whom he delegates the unsavory assignment, and the dismal victim-to-be. *The Job* requires the patience of Job to sit through—an ordeal compared to which *The Lower Depths* would seem the height of glamorous well-being.

As directed by the author, this fiasco comes up with a disgusting set (mostly beat-up boxes in early–Salvation Army style), and no-less-depressing costumes and their wearers, as they rant or whine away. I wonder how many bitter men and women Bitterman's little abortion will beget in the audience. ■

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DANCE TOBI TOBIAS

Don't Look Back

Though it's yet another big historical narrative, ABT's 'Anastasia' is not without its charms; Trisha Brown's 'L'Orfeo' is a high-flying delight.

ODDLY, **American Ballet Theatre** SAVED MOST OF its novelties for the end of its eight-week season at the Metropolitan Opera House. The showiest of these items was the program-length *Anastasia,* Kenneth MacMillan's 1971 creation for England's Royal Ballet, being given its ABT premiere. The work began life in 1967 as a short modern-style ballet (angles, agony, Bohuslav Martinu score); it dealt with the nightmare existence of Anna Anderson, who believed herself to be the youngest daughter of Czar Nicholas II, saved from her family's massacre by the Bolsheviks. This material subsequently became a surreal third act, prefaced by two acts of easier-to-take stuff: plangent Tchaikovsky music; depictions of aristocratic idylls, undercut until the last moment by only incidental rumblings of dissent; parades of luscious costumes; contrived setups for displays of conventional classical dance.

The two parts of the work remain uneasily joined, and neither is altogether satisfying. MacMillan had a vivid imagination, ignited by an erotic glamour he found in death, but he wasn't able (as his countryman Antony Tudor *was*) to transform the classical vocabulary into a means of fervent, multi-layered expression. The choreography for *Anastasia* fails, moreover, to recount its rooted-in-history narrative intelligibly, and apart from the title role, the characters are merely sketched in. Still, in the anachronistic genre of long, elaborate twentieth-century story-ballets, the piece offers more pleasures than many of the put-up jobs dance fans are subjected to.

I saw Alessandra Ferri as the heroine. While she couldn't equal the raw theatrical intensity brought to the role by its originator, Lynn Seymour (who could?), she has a gift for febrile melodrama that found a perfect outlet here. As the adolescent grand duchess, Ferri displayed an appetite for life that blended childish exuberance with a budding, minxish sexuality; as the emotionally tortured Anna Anderson, she was an icon of desolate isolation. The production as a whole, staged from Benesh notation by Monica Parker, was gratifyingly polished. The soloists and ensemble performed with elegance and style in assignments they may well not have found thrilling.

Alessandra Ferri in the title role of ABT's *Anastasia.*

Photograph by Paul Kolnik.

Presumably, the adventurous segment of ABT's audience was served by the program comprising the revivals of three ballets in a more contemporary vein. On ABT's dancers, Paul Taylor's 1978 *Airs* (to ravishing music by Handel) lacks the weight, texture, and subtle undermining of the merely beautiful that Taylor's own modern-dance troupe brings to it. Still, it is the most balletic of Taylor's works, and Susan McGuire and the dancers on whom she mounted it applied themselves to their task with sensitivity and intelligence. Twyla Tharp's 1976 *Push Comes to Shove* (which intercuts Haydn with ragtime) *was* created for ABT; it's a typical example of what's known as "crossover" choreography. It's also about a company like ABT, reveling in the beauties and absurdities of a grand dance institution with a highly eclectic repertory. In the leading role originally built on Mikhail Baryshnikov, Ethan Stiefel looked like a boy trying to master an important lesson—that of appearing offhand while executing disjunctive virtuoso feats with precision timing. He'll never equal Baryshnikov, but he'll no doubt loosen up some. I thought Susan Jaffe and Amanda McKerrow were miscast as the female leads: The contrast between them in physical type is insufficient, and they lack an instinct for the sublimely ridiculous, which the piece demands. Jiří Kylián's 1991 *Stepping Stones* (to music by Cage and Webern) belongs to that European school of portentous modern ballet for which many an American dance observer finds little patience. Let's just say the production looked terribly chic and pregnant with would-be significance and let it go at that.

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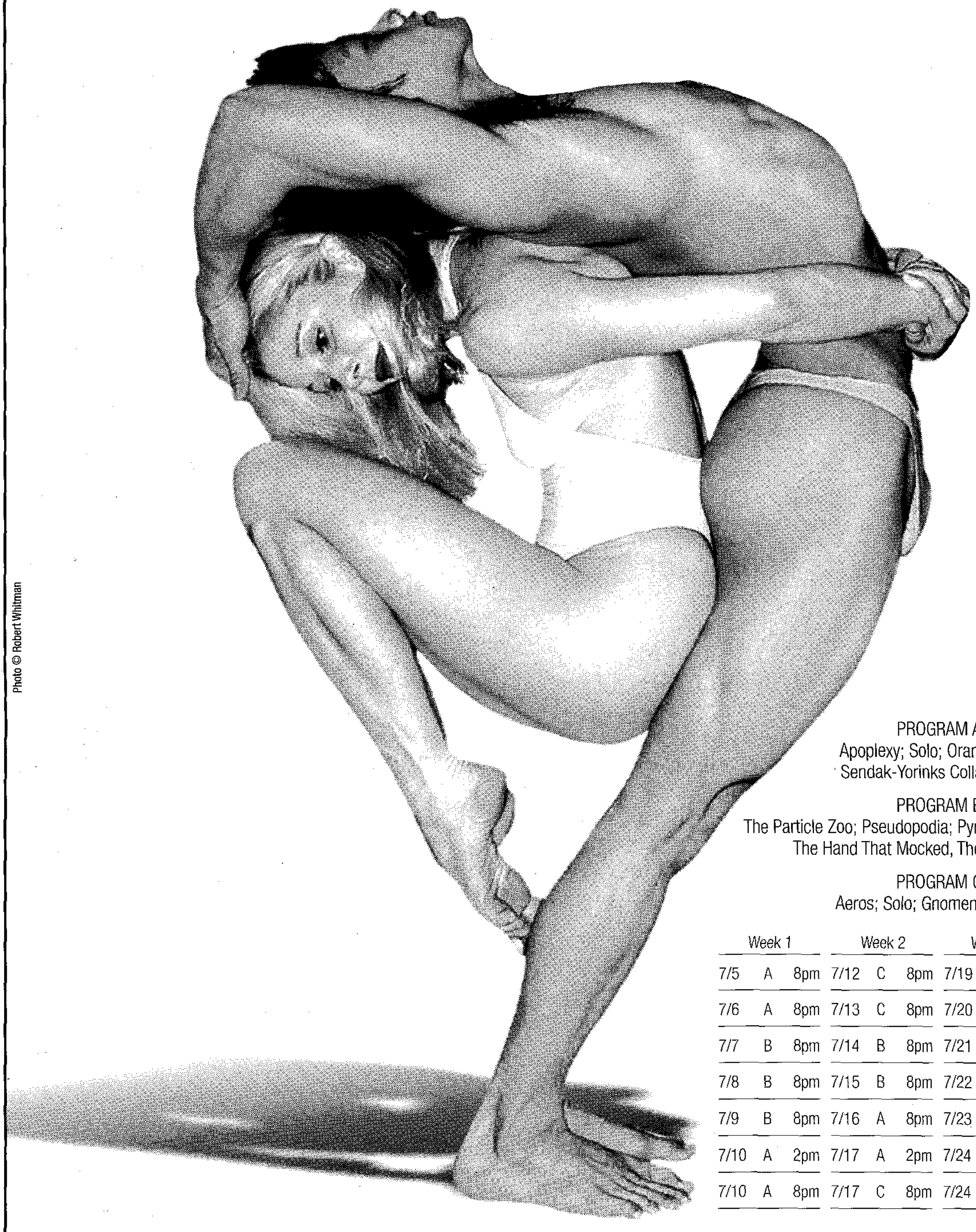

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PROGRAM A
Apoplexy; Solo; Orangotango;
Sendak-Yorinks Collaboration

PROGRAM B
The Particle Zoo; Pseudopodia; Pyramid of the Moon; Trio;
The Hand That Mocked, The Heart That Fed

PROGRAM C
Aeros; Solo; Gnomen; Day Two

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7/6	A	8pm	7/13	C	8pm	7/20	C	8pm	7/27	B	8pm
7/7	B	8pm	7/14	B	8pm	7/21	A	8pm	7/28	B	8pm
7/8	B	8pm	7/15	B	8pm	7/22	C	8pm	7/29	A	8pm
7/9	B	8pm	7/16	A	8pm	7/23	A	8pm	7/30	C	8pm
7/10	A	2pm	7/17	A	2pm	7/24	C	2pm	7/31	A	2pm
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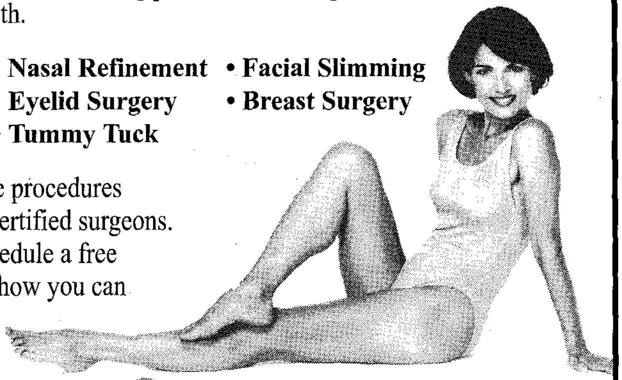

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DANCE

CLAUDIO MONTEVERDI'S 1607 *L'ORFEO*—A seminal work in the development of opera—found a ravishing realization in the post-modernist choreographer **Trisha Brown**'s production, recently imported to BAM. (It was initiated by Brussels's Théâtre Royal de la Monnaie and has played in both France and England, where government-supported sites treat music and dancing as essential to the nation's well-being; in the States, it was made possible by the tobacco folks.) Brown's partners in the undertaking were the Concerto Vocale and the Collegium Vocale, under the baton of René Jacobs; Brown's own group of dancers; and the designer Roland Aeschlimann, who creates an earthly paradise, a celestial heaven, and a Stygian netherworld with Bauhaus starkness, and whose costumes—simple, handsome, and ingenious—simultaneously evoke antique times, seventeenth-century art, and today's cutting edge.

A mood of magical lyricism is introduced with the performance's very first image—an airborne nymph, softly soaring and tumbling through the sky, the age-old theatrical craft of flying bodies on wires here given new eloquence. Monteverdi's incarnation of the Orpheus and Eurydice legend—which segues from pastoral romance to tragedy to moral lesson to ecstatic epiphany—is seamlessly handled, with singers and dancers so integrated in their stylized gestures and linear and curving group formations that one can barely discern at times which person practices which art. The singers move with unusual facility and confidence; the baritone, Simon Keenlyside, as Orfeo is a paragon of physical dignity and grace. The scope of the movement is strictly calibrated so that the more complex, vigorous material executed only by the dancers springs as naturally from the basic choreography as aria does from recitative.

Everything Brown has done here that's wonderful relates to an aspect of her ongoing history as an artist with a stubborn, singular vision. The aerial work, obviously, stems from her "equipment pieces," in which bodies were rigged to walk on walls; the shifting, peeling-off lines come from her couldn't-be-more-prosaic "task dances" and their juicier successors; the hieratic gestures that transmute uncannily into signs embodying feeling are cousins to Brown's ventures into "dancing and talking." Most wonderful is the fact that, sophisticated as this production is, it retains an essential childlike quality. It seems to have come into being from a rich, ingenuous imagination to which all events and visions are possible and, indeed, capable of being realized through the simplest of means. ■

Tobi Tobias's 1997–99 reviews are available at **newyorkmag.com**.

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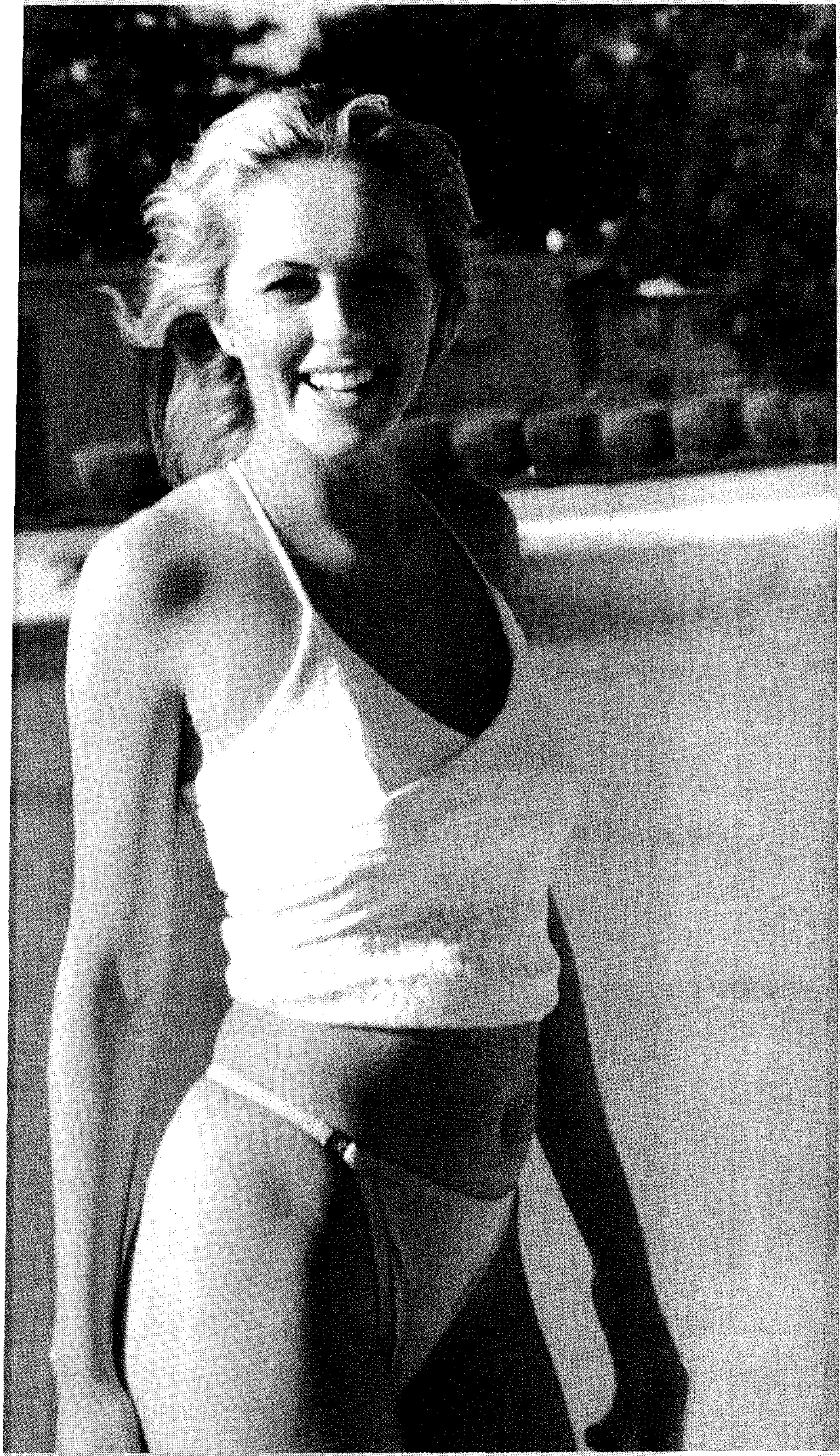

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POP MUSIC **ETHAN BROWN**

Missy in Action

Hip-hop is still responding to the sonic gauntlet thrown down by Missy Elliott on her debut. On 'Da Real World,' she rises to her own challenge.

UNLIKE RAPPERS SUCH AS JAY-Z AND DMX who've climbed the charts with their gritty street reportage, Missy "Misdemeanor" Elliott has ascended to hip-hop stardom by keeping it *sur*real. With her wheezy, off-kilter giggle, cyberspace-influenced videos, and futuristic beats, Elliott is the heir not to eighties gangsta rappers like N.W.A. or Ice-T but to the twenty-first-century funk of Parliament-Funkadelic mastermind George Clinton.

The recently released **Da Real World** (Gold Mind/Elektra) is Elliott's first album since her 1997 debut. That record, *Supa Dupa Fly,* was so inventive that the worlds of hip-hop and R&B are still playing catch-up with it. Produced by Elliott's longtime friend and collaborator Timbaland (a.k.a. Tim Mosley), *Supa Dupa Fly* merged slowed-down drum 'n' bass, R&B, and doo-wop into a sublime, hybrid hip-hop. The record's clever use of samples reimagined their sources—"The Rain (Supa Dupa Fly)" transformed the lo-fi raindrop sound effects of Ann Peebles's soul hit "I Can't Stand the Rain" into a hypnotic, dub-inspired matrix—making an uncreative hook-snatcher like Puff Daddy seem like a one-trick pony.

Supa Dupa Fly, which went multiplatinum, established the sonic template for pop music in the late nineties. Just as producer Teddy Riley united hip-hop and smoothed-out soul in the late eighties to create the sound called New Jack Swing, so did Elliott and Timbaland create a kind of mutant urban music that rendered both R&B's bump-'n'-grind mentality and hip-hop's cash-obsessed player ethos obsolete.

Elliott's persona—a weed-smoking, take-no-shit-from-men, unpretentious around-the-way girl—was refreshing in a pop landscape dominated by folkie naïfs like Jewel, hip-hop harlots like Foxy Brown, and pseudo-feminist poets like Alanis Morissette. A record-label owner (The Gold Mind, Inc., is distributed through Elektra Records) and prolific songwriter (she's written hits for Jodeci, Aaliyah, and Ginuwine), Elliott proved that she could be assured and independent without fitting into the protest-rap mold of Queen Latifah or Sister Souljah.

But it was Elliott's presence on MTV that was truly revolutionary. For the video for "The Rain (Supa Dupa Fly)," Elliott was outfitted in an inflated black-rubber suit that transformed her into a kind of psychedelic Michelin man. The video created a new archetype for women in hip-hop, one that allowed for humor, self-parody, and bigger bodies. Elliott told interviewers that the suit was just a tossed-off idea, not a cultural statement. But her funky embrace of her weight made the gushy self-love of a Rosie O'Donnell (whom, interestingly enough, Elliott thanks in the liner notes of her new album) seem embarrassingly facile.

If you've turned on the radio anytime since Elliott's debut, you've no doubt heard pop hits that sound like they could have been lifted straight from *Supa Dupa Fly:* the sonic buzzes and burrs of TLC's "Silly Ho," the stop-start beats of BLACKstreet's "Girlfriend/Boyfriend," and the arrhythmic rim shots of Blaque's "808." Elliott and Timbaland have been hearing their imitators, too. *Da Real World* is full of put-downs directed at those who steal the duo's sound. As songs like "Beat Biters" demonstrate, it's Elliott's turn to acknowledge her eminence over pop-music-dom: "I'm sick of ya'll fake Timbaland beat bitin'," Missy warns. Though this is a cyclical exercise in hip-hop, Missy's beats back up her boasts: *Da Real World* is chockablock with song structures so strange and intricate that they force the listener to do a kind of aural double take.

Whereas on *Supa Dupa Fly* Timbaland created hook-laden pop, *Da Real World's* dark, orchestral sound has a far-less-certain place on the radio and the charts. And Timbaland has slowed the beats to the point where they are positively laconic. But the far-far-afield soundscapes

Missy as good as a hit: Elliott's surreal *World* calls to mind the space-age funk of George Clinton.

Photograph by Fritz Kok.

of *Da Real World* place the Elliott-Timbaland team in the distinguished company of hip-hop futurists like Kool Keith and Public Enemy's noise terrorists the Bomb Squad.

"You Don't Know" opens with a hypnotizing sitar sample, but then, as if a dark cloud is cast over the music, the song is nearly overwhelmed with ominous, roiling string arrangements. "Busa Rhyme," a collaboration with rapper Eminem, starts out with a belching tuba sample, but midway through the song some truly bizarre chanting (a hip-hop channeling of the Jolly Green Giant's "Fee Fi Fo Fum") takes over, plunging the affair into a rough-and-rugged Jamaican-style dance-hall anthem complete with machine-gun-like snares.

Elliott's unambiguous, often confrontational lyrics mesh perfectly with Timbaland's dark-side funk. On "Checkin' for You," the rapper dares onlookers to challenge her choice of lover for the night. "I don't give a fuck about what they say / They can call me a freak . . . I just want to take him home, then turn him out," she forcefully raps. "Stickin' Chicken" skillfully turns the tables on an unfaithful partner, while on "You Don't Know," Elliott assumes the foul-mouthedness of rappers like Lil' Kim to make an obscenely compelling work of her own.

Da Real World falters only when Elliott cedes control to guest artists. Hip-hop collaborations (from De La Soul and Q-Tip from A Tribe Called Quest's "Buddy" to Lil' Kim and the Notorious B.I.G.'s "Crush on You") once offered artists a chance to create a compelling interplay in the studio. Today, such collaborations seem like carefully market-researched concoctions. *Da Real World*'s guest spots (excluding Redman, with whom Elliott seems to be genuinely having fun) from the likes of ascendent rapper Juvenile and OutKast's Big Boi are fruitless, phoned-in-sounding affairs.

And Elliott's quest to transform the word *bitch* from misogynist put-down to triumphant postfeminist slang (*Da Real World* was originally titled *She's a Bitch*, and Elliott trumpets her bitchiness in nearly every song) is a strangely earthbound task for a rapper who's more at home exploring fantasy and science fiction than delving into the reality of the streets. But *Da Real World*'s tripped-out hip-hop refuses to be overshadowed by the album's gender politics. Like that of George Clinton, her funk-tastic forebear who made the previously unthinkable (Mothership) connection among the divergent worlds of sixties psychedelia, Motown soul, and Beatlesque pop, Elliott's genre-bending sensibility will reach far into the next millennium. ▬

Ethan Brown's 1999 reviews are available at **newyorkmag.com**.

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THE INSATIABLE CRITIC **GAEL GREENE**

Feret at Last

Dipping into France's nurturing 'cuisine de maman' at two new brasseries and a pair of bistros refreshes a gourmand's fusion-lashed soul.

THERE MUST BE A LITTLE BLACK CLOUD HOVERING over Philippe Feret's head. Everything that could go wrong at his new restaurant **Acacia** has. On opening day, Con Ed shut off the gas. Two weeks later he's only half-gassed, and the critics arrive. He can't afford a decent kitchen crew with so few customers, so he's been working eighteen hours a day, racing back and forth, prepping lunch here, starting dinner uptown at his **Brasserie Julien**, then scooting back to Acacia's kitchen just in case anyone shows up. And he was skinny to start with. The room is forbidding, too, almost naked and without charm, except for the ostrich-egg chandeliers, because he decided to frame the mirrors himself for half the decorator's price and hasn't got to it yet. Both places have that I-did-it-myself-on-a-couple-of-bucks look. Still, uptown Third Avenue is frenetic and kicking, and Brasserie Julien has found its niche. Acacia, settled on an odd stretch of East 59th Street with trucks rattling by, is a wallflower waiting for the dance.

Brassed off: The dining room at chef Philippe Feret's Brasserie Julien, as seen from Third Avenue.

When Feret is good, he's great. From my very first tasting, I loved his classic ancien cuisine at Julien—intense fish soup with spicy rouille, wonderful frisée salad with bacon lardons and a perfect poached egg, the cassoulet, the choucroute, the giant braised lamb shank, his sirloin-frites, the buffalo short ribs and sensational buffalo tartare. (Oh, yes, in his spare time Feret promotes ostrich and buffalo and runs Carême Specialty Foods.) Best of all, when the waiter dishes up two filets of rich, juicy herring or a thick slice of fine country pâté and then sets the big oval terrines on the table so I can help myself to seconds, I am reminded of the mad excess at my favorite La Régalade in Paris. I've learned to avoid the fish, almost always overcooked and infinitely inferior to everything else. But I can't take the boisterous music—anything from a piano, bass, and live chanteuse to a singing guitarist—that so delights Julien's bar crowd weekdays from nine on, and weekends from ten. "The clients want it even earlier," Feret claims. That's why I was looking forward to nothing more than a little night music at Acacia.

Ah, quiet. Only two tables occupied. And the sound system is primly decorous. (So far . . . live weekend music is threatened for fall.) The lonesomeness of Acacia cannot daunt our intrepid quartet. We've confiscated a bowl of house-made garlic chips from the bar and are sipping wine and devouring sensational onion rolls, huge and warmed, a signature of both places that even the Atkins-diet disciples are eating. The menu is almost a twin of Julien's, dinner entrées $12.50 to $31, with prix fixes at $20 and $28, a $12.50 early-bird special, and le petit menu for junior at $11. The kitchen is slow, but if we pretend we are in a tiny Left Bank bistro, it's not unusual that one man triples as maître d', bartender, and captain, as the manager does tonight. And again, the herring draped atop warm potato salad, its terrine parked on the table, brings a sense of bonhomie—and a taste for everyone. My guests agree with me that the buffalo tartare, the steamed asparagus, the snails and portobellos flambéed with Ricard, the seafood soup, and the frisée aux lardons are a welcome antidote to the endlessly clever food we eat around town these days. Except for the too-sugared Moroccan chicken b'steeya, all the entrées have our group cheering—first-rate cassoulet, thick lamb steak, the buffalo rib-eye, and excellent fries. Acacia's crème brûlée is oversize, spiked with Grand Marnier and nicely soothing. Three slices of pistachio-sprinkled chocolate marquise could be dessert for three. But nougat glacée with cracked praline and the chocolate-and-coffee mascarpone mousse are this crowd's favorites.

Now that Con Ed has smiled on his gas setup, and the mirrors hang ready to reflect the hungry throngs, if they

Photograph by Kenneth Chen.

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find their way, the only question is: Can Feret keep up the quality of this homey fare without cloning himself?

Brasserie Julien, 1422 Third Avenue, between 80th and 81st Streets (744-6327). Dinner only, Mondays through Fridays 6 to 11 P.M.*, Saturdays 6 to midnight. Closed Sundays in July and August. A.E., D.C., M.C., V.*

Acacia, 217 East 59th Street (751-5557). Lunch, Monday through Friday, and brunch, Saturday, noon to 3 P.M.*; dinner, Monday through Thursday 6 to 10:30* P.M.*, Friday and Saturday till midnight. A.E., D.C., M.C., V.*

THE INSATIABLE CRITIC

WHEN FOUNDING CHEF JEAN-MICHEL DIOT left, **Park Bistro** listed into a slump. But now Philippe Roussel has claimed the spiffy little burgundy-and-white checkerboard kitchen, bringing with him his sunny herb greenery and the lush ways that won all those "Best Of" accolades for Chelsea Bistro & Bar.

Roussel gets flak from purists for wantonly scattering every dish with all those snippets of chervil and squiggles of rosemary, basil, and thyme. (Hey, we used to snipe at Jackson Pollock for the same sin.) Once the four of us have basked sufficiently in the beauty of the conceit, we simply weed our plates, setting discarded twigs aside. Flavors are intense, fish is properly cooked, and tonight's confit of duck, the chicken fricassee, my lamb navarin with tiny carrots and baby turnips, the hanger steak and top-notch fries, are knockouts in the mouth as well as in the beholding. There are baby vegetables everywhere, neither under- nor overcooked, hooray, and sweet molten nuggets of caramelized onion and garlic. Maybe I'd reduce the sauces a shade less or halve the butter. Roussel's shiny dark puddles are all different but have the same syrupy texture.

Having been around since the days when there was no hope of finding a seriously good tomato before July, I am thrilled to be still alive for the joy of tonight's special red-and-orange-tomato salad, an epiphany in June. And I recommend the cassolette of snails in a garlicky parsley butter, the upside-down herbed-goat-cheese tart with caramelized onions, a sparkling tartare of salmon in lime-soy dressing, and the wild-mushroom ravioli with or without summer truffles. Now that Roussel is in charge, count on the roast chicken's being crusty as well as moist on a nest of mashed potato with morels. But port makes an oversweet sauce for an otherwise exemplary roasted chunk of cod, its skin crisped, on the same delicious potato purée. The *faux* filet is full of flavor but tough to cut, tough to chew. There is still a three-course $24.50 prix fixe offered at lunch and again at dinner till 7 P.M., and appetizers are a prudent $7.50 to $9.50 except for the ravioli, with entrées ranging from $18.50 to $27, slightly less at lunch.

I'm not sure what makes Acacia and Julien brasseries and this a bistro except that Julien is brassy and Acacia wants to be. But Park Bistro, with its French movie posters, its French (love that accent) but not-too-French (no attitude) servers, and owner Max Bernard welcoming long habitués back to the fold, is still as Parisienne as I need it to be. If Bernard is smart, he'll do whatever he can to keep Roussel happy in his pocket-size kitchen.

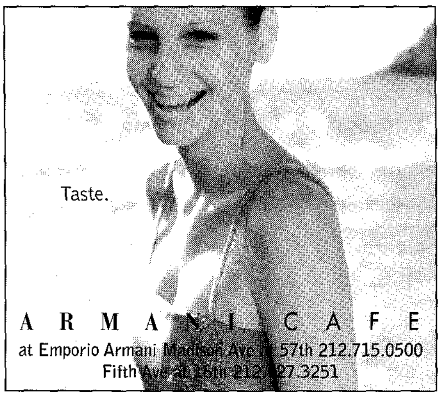
Park Bistro, 414 Park Avenue South, between 28th and 29th Streets (689-1360). Lunch, Monday through Friday noon to 3 P.M.*; dinner, Monday through Sunday 5:30 to 11* P.M. *A.E., D.C., M.C., V.*

Maison STRIVES VALIANTLY TO BE FRENCH. INdeed, it has more applied Gallicmania than any other four bistros in town: Art Deco curlicues everywhere, gold-leaf lettering in French on the mirrors, and a stained-glass ceiling. "Call us French-American *contemporain,*" suggests owner Antonio Francesco, also the top honcho at Ecco-La. He wanted to call the place House of Bordeaux, but entrepreneurs with claims on that name pounced with a vengeance. Never mind. The Upper East neighborhood's gung-ho dining hordes quickly discovered Maison, creating a backup at the bar. (Summer weekends and sidewalk seating seem to have eased the congestion.)

And anyone able to sign off on the $100 tab for two without getting a headache or an anxiety attack might be pleased with the Viennese chef's eclectic food: sautéed sea scallops in a spicy kaffir-mussel broth, seared sweetbreads with tomato confit on spinach, exquisitely cooked monkfish with white asparagus and ramps in a champagne-chive sauce, or an amazingly moist breast of chicken on truffled mashed potatoes. On my second visit, the waiter was so Gallic he spoke only French, and even those with a phrase-book command of the language didn't mind. But Francesco is still revising. He plans to add a Pâtisserie Maison behind the restaurant and a Taparia next door with a downstairs lounge and flamenco. And he's hired a veteran chef-about-town with a command of cooking in several languages, Herb Wilson, to oversee all the kitchens. Chef Rene Lenger may want to take his spaetzle and hike downtown to Bouley's newest effort, Danube. Given that some of the crowd trolling Second Avenue is happiest drinking dinner, it may not matter if the kitchen gets better or worse. *To be continued.*

Maison, 1477 Second Avenue, at 77th Street (879-4824). Dinner, daily from 5 to 11:30 P.M. *A.E., D.C., M.C., V.* ■

Gael Greene's 1997–99 reviews are available at **newyorkmag.com**.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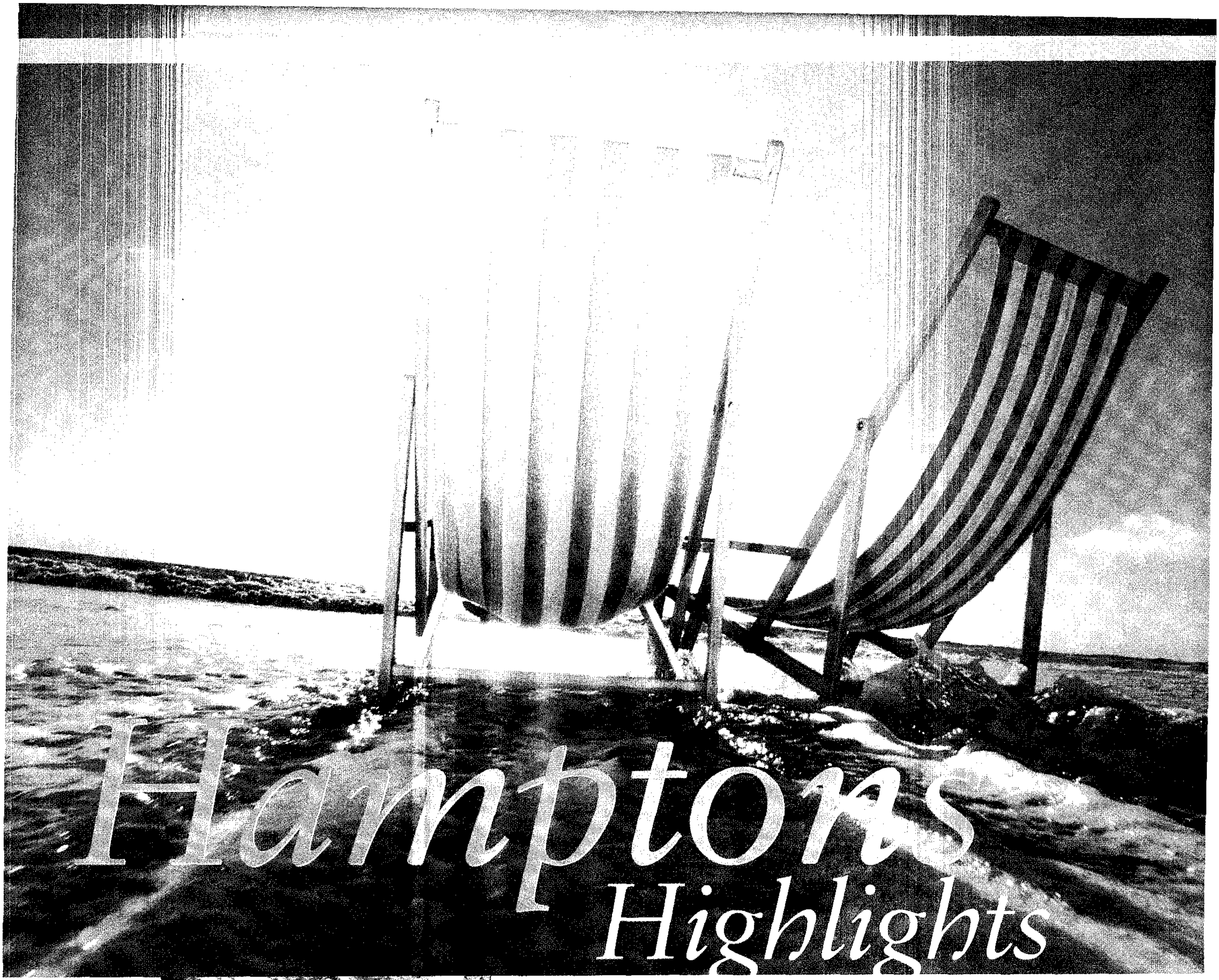
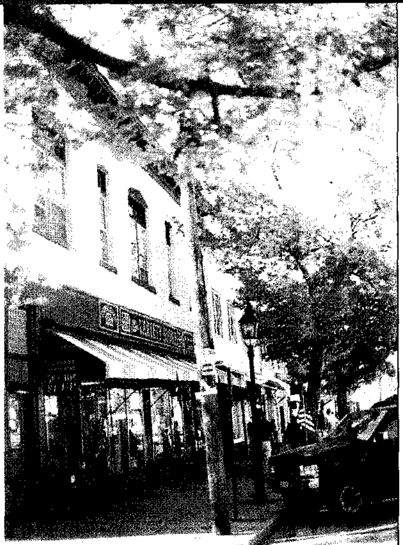


Hamptons Highlights



THE HAMPTONS is where potato fields, sand, and the Atlantic Ocean sprout multimillion-dollar seaside shanties built by an intergalactic array of superstars from the worlds of publishing, politics, film, fashion, Wall Street, art, advertising, and the very cream of high society.

Getting there requires near-military strategy. And once you've arrived, a little inside information helps you find your way to a few of the area's most interesting diversions. Here, then, are some tips that will make anything from a day trip to a summer-long sojourn more enjoyable.

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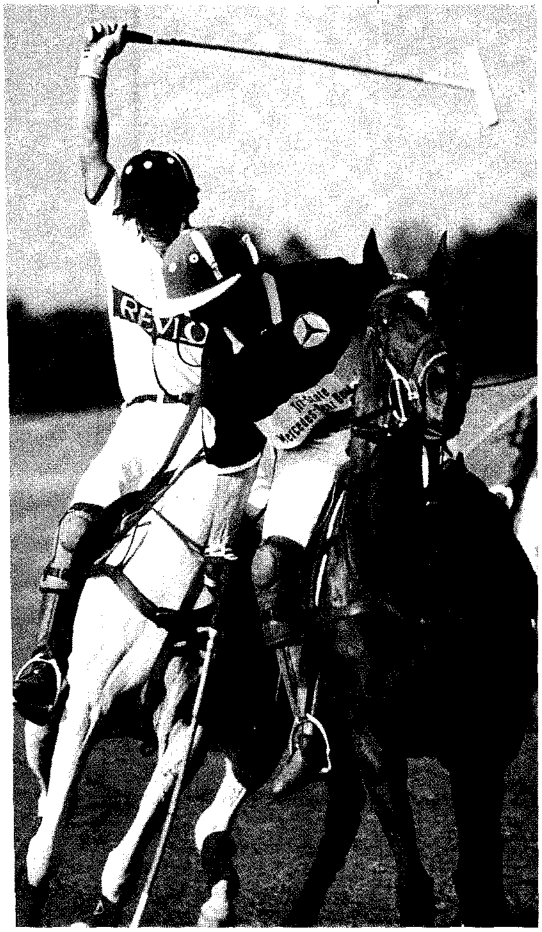
LUXURY COUPE WITH THE HEART OF A SPORTS CAR

Talk about love at first sight. The new-for-'99 **Mercedes-Benz CLK320 Cabriolet** parked at the curb – its windswept body curves and sharply raked roofline giving it the look of power in motion, just sitting there. Go on, get in. The form-fitting leather seats adjust electronically in ten directions. Flip a switch and the thickly padded soft top disappears under a rear deck that pops itself open, then locks itself closed. Pump up the seven-speaker Bose® sound system, crank up the 215-horsepower V6 that leaps into action with a throaty rumble, then eases into silent cruising.



Everything about the CLK320 Cabriolet is both solid and supple. The sure-footed yet plush feel of the suspension. The nimble steering that's completely responsive but never ever given to over-steering. The smooth, five-speed automatic transmission you can choose to shift manually for true sports car handling makes for a ride that's both relaxing and exciting. The transmission even adjusts to changes in road grade, delaying upshifts on uphill climbs for added power, downshifting on downhill runs for back-pressure engine braking.

Hard to imagine anybody would feel the need for anything more than the power of this V6, but you can wait 'til mid-September for the CLK430 with its whiplashing 275-horsepower V8. The fifth annual Mercedes-Benz Polo Challenge is attracting internationally renowned 20-goal teams to the Bridgehampton Polo Club for six consecutive Saturdays beginning July 17.

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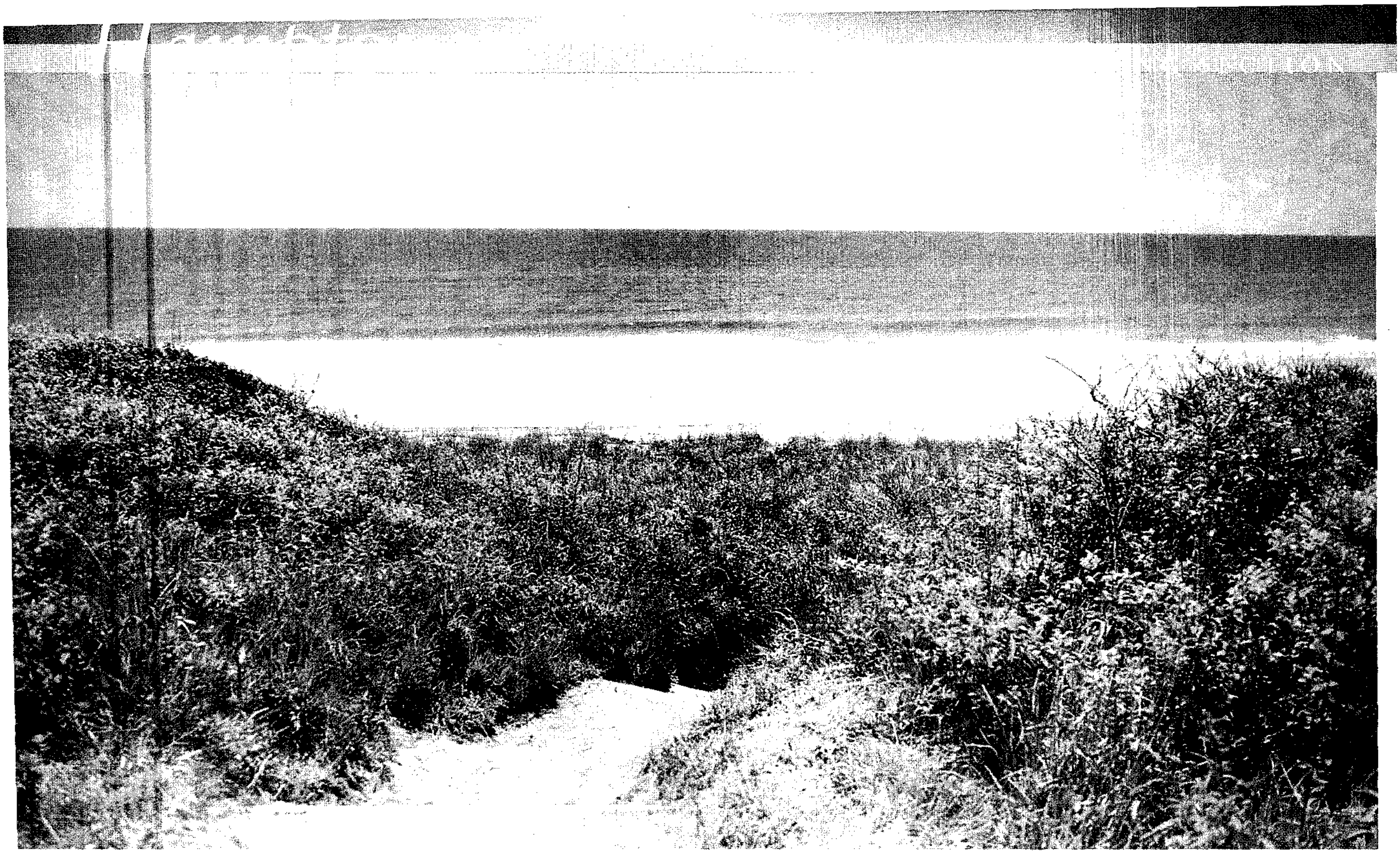

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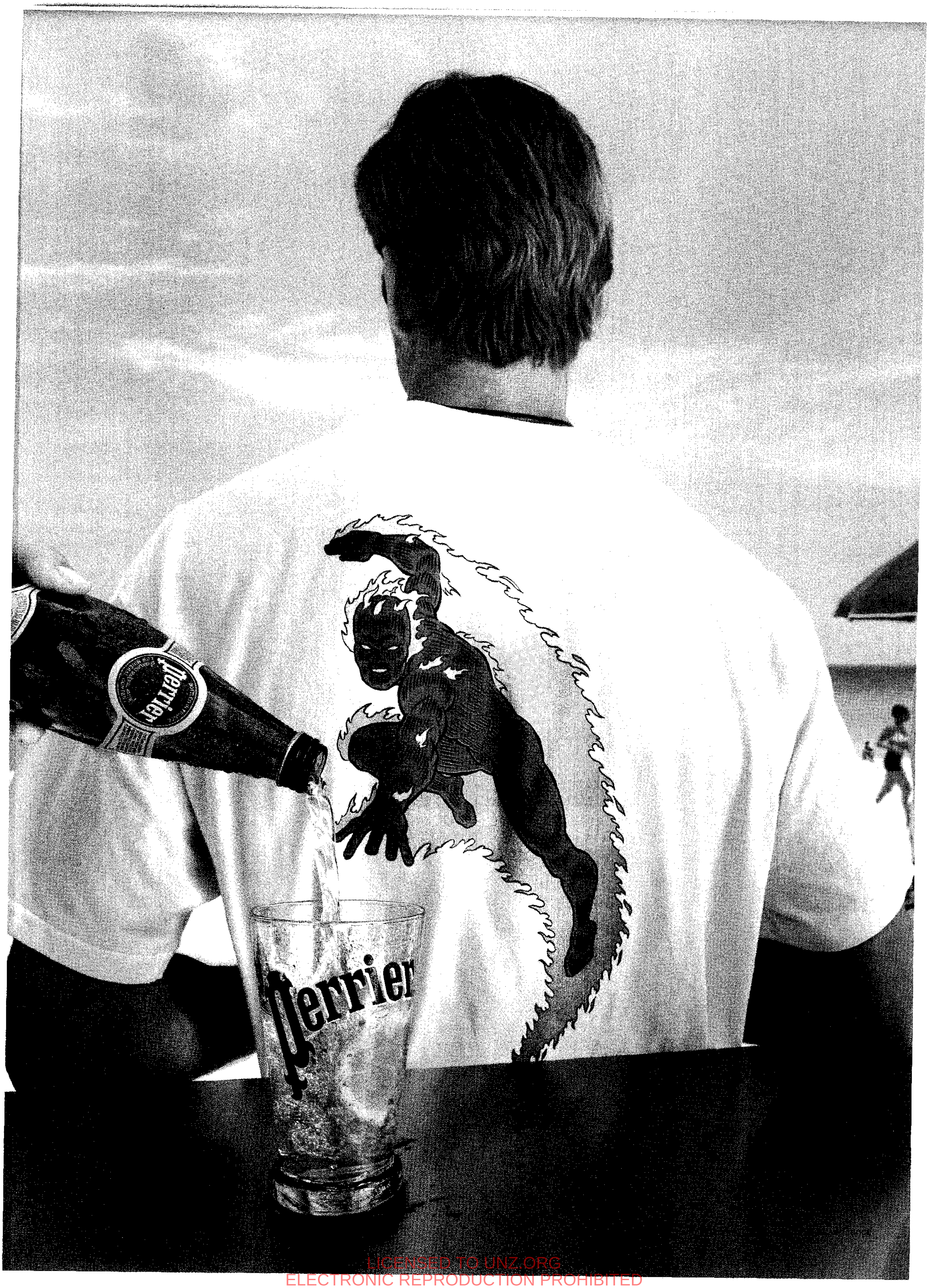
SIMPLY ELEGANT

Catherine Angiel's jewelry designs are distinguished by their delicate, high-fashion styling and impeccable craftsmanship. She favors rich, warm 22-karat gold and platinum paired with unusual stones, such as tiny brilliant-cut diamonds in black, blue, green, yellow and pink, and rough, polished diamonds. In Southampton,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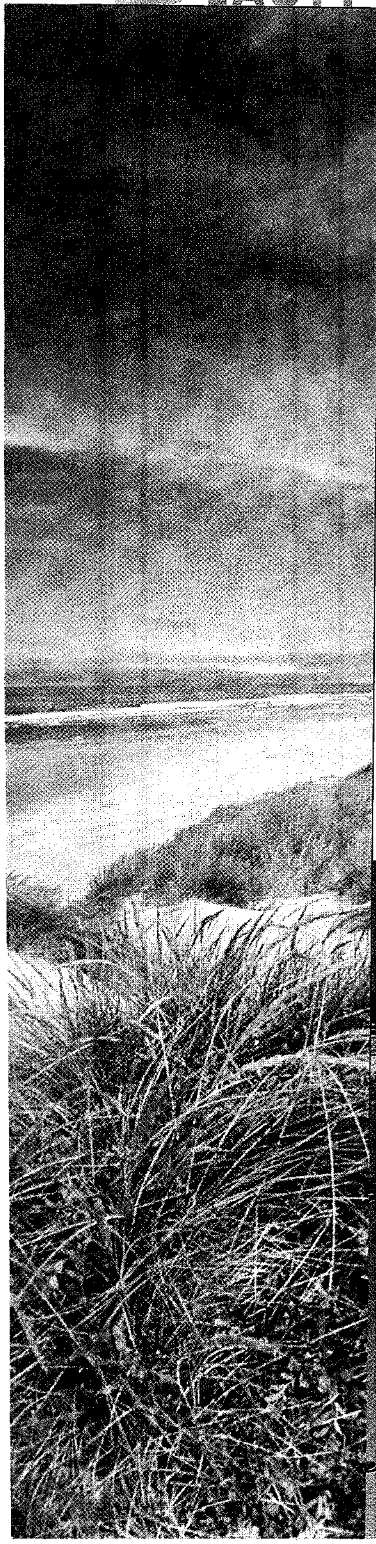
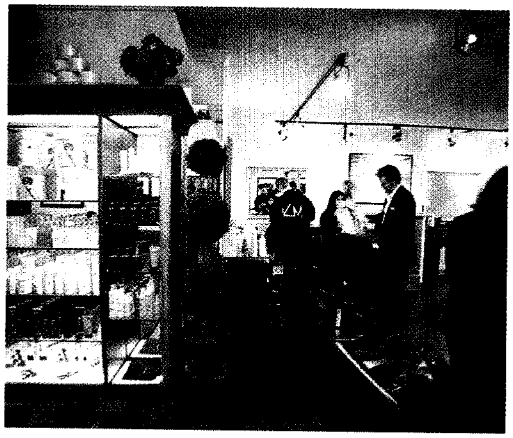
her **Gallery Eclectic** (27 Main St.; 516-287-0463) is a long, narrow space of whitewashed barnsiding with a garden at the back. Well spaced showcases are as understated as the jewelry they display, which includes Angiel's latest creations, as well as a series of gothic pieces inspired by the Renaissance, and vintage rings from the 30s. There's also a Gallery Eclectic in the City (43 Greenwich Ave.; 212-924-4314).

BEAUTY AND THE BEACH

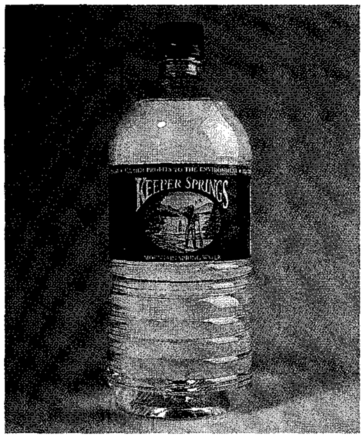


The Kevin Maple Salon (46 Jobs Lane, Southampton; 516-283-8230) feels more like a beach house — an airy, high-ceilinged space flooded with daylight streaming in through skylights. Maple is best known for "changes" that create whole new looks for women and men, and for "corrective" coloring that restores color and condition to hair damaged by the sun or by home processes. The salon's neutral-colored walls, and all that natural light, provide an optimum setting for the color work. The salon's pampering Full Day of Beauty is a perfect rainy day treat that includes hair and scalp treatment, haircut, manicure, pedicure, and complete make-up application. There's even a private room for Maple's many boldfaced clients.



MESSAGE IN A BOTTLE

In the spirit of his own environmental activism, and inspired by Paul Newman's profits-for-charity marketing, Robert F. Kennedy. Jr. launched **Keeper Springs Mountain Spring Water™** (1-877-BE A KEEPER or www.keepersprings.com) on April 21, with all profits being committed to support clean water organizations in the tri-state region. Kennedy, who led the fight for the $1.4 billion New York City watershed agreement that protects the city's water supply, modeled his Keeper Springs™ organization and marketing strategy on the "Newman's Own™" success story, enlisting Newman himself as an early adviser and a member of his board. Drawn from the Sweetwater



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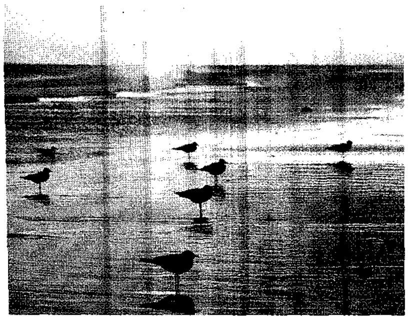

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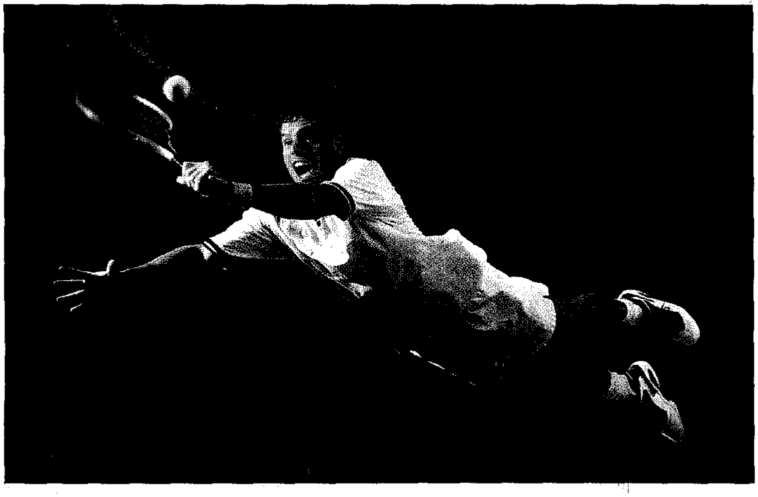

If summer sports turn painful, you can get help from the same doctors who have provided specialized medical backup for the U.S. Open,® the New York City Marathon,® and the Millrose Games. Sports medicine at **Hospital for Joint Diseases** (301 E. 17th St.; 212-598-6000) offers the City's only orthopaedic urgent care center, open 24 hours a day, every day.

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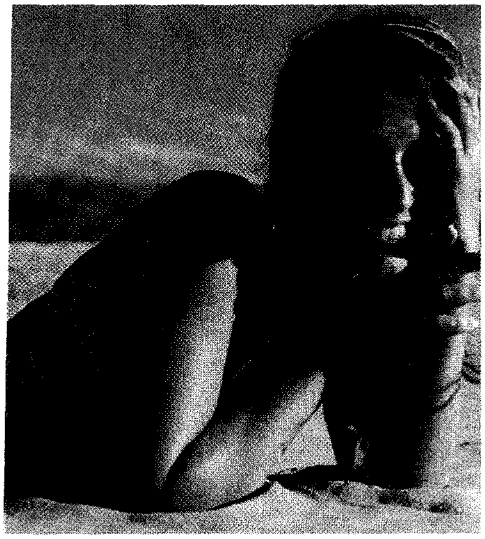
BEAUTY ON THE BEACH

The swimsuit season is in full swing from Shinnecock to Amagannsett. If you would love to go sleeveless this summer, call **Constructive Surgery** (110 E. 66th St.; 212-472-3300). At this private plastic surgery clinic, Dr. Jeffrey R. Fischman, a Board Certified assistant Clinical Professor of plastic surgery, will help you wave your flabby arms goodbye. Thanks to a breakthrough in liposuction techniques, Constructive Surgery is one of the first to offer liposuction for the arms with very little surgical time or scarring. Whether you are looking to eliminate flabby arms or enhance the appearance of your face and body, Dr. Fischman creates maximum results.



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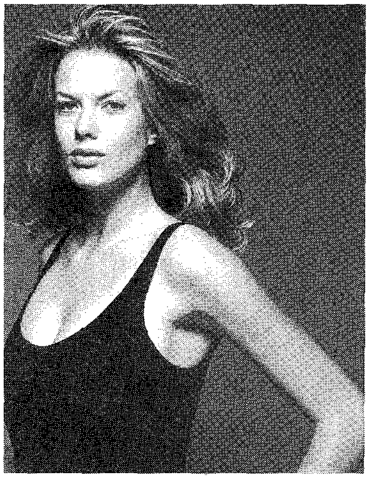

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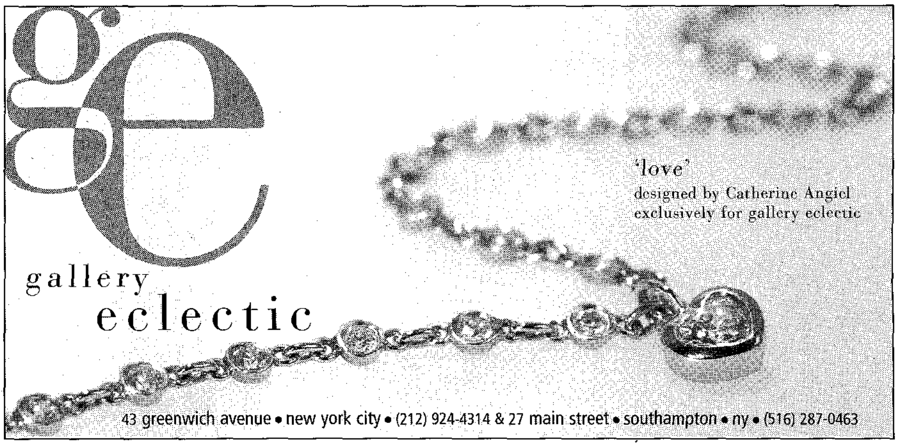
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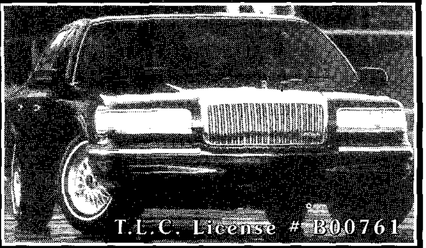

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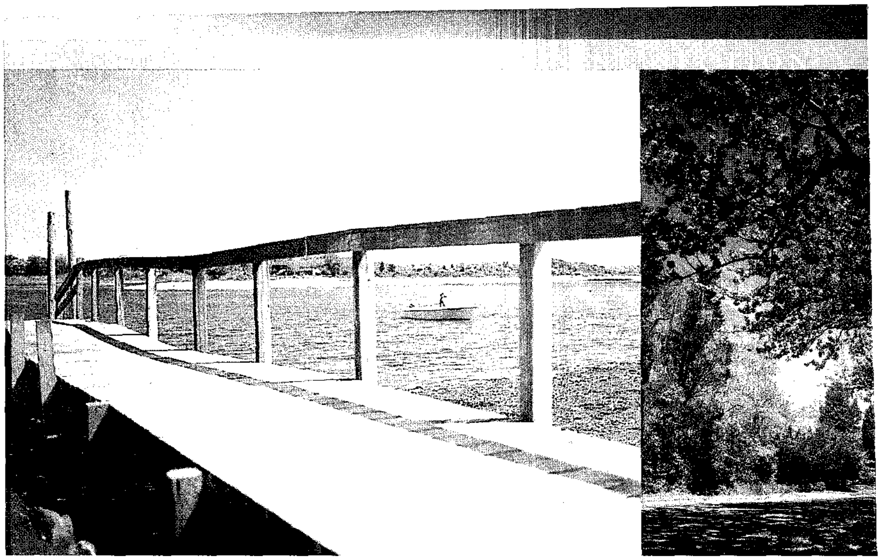

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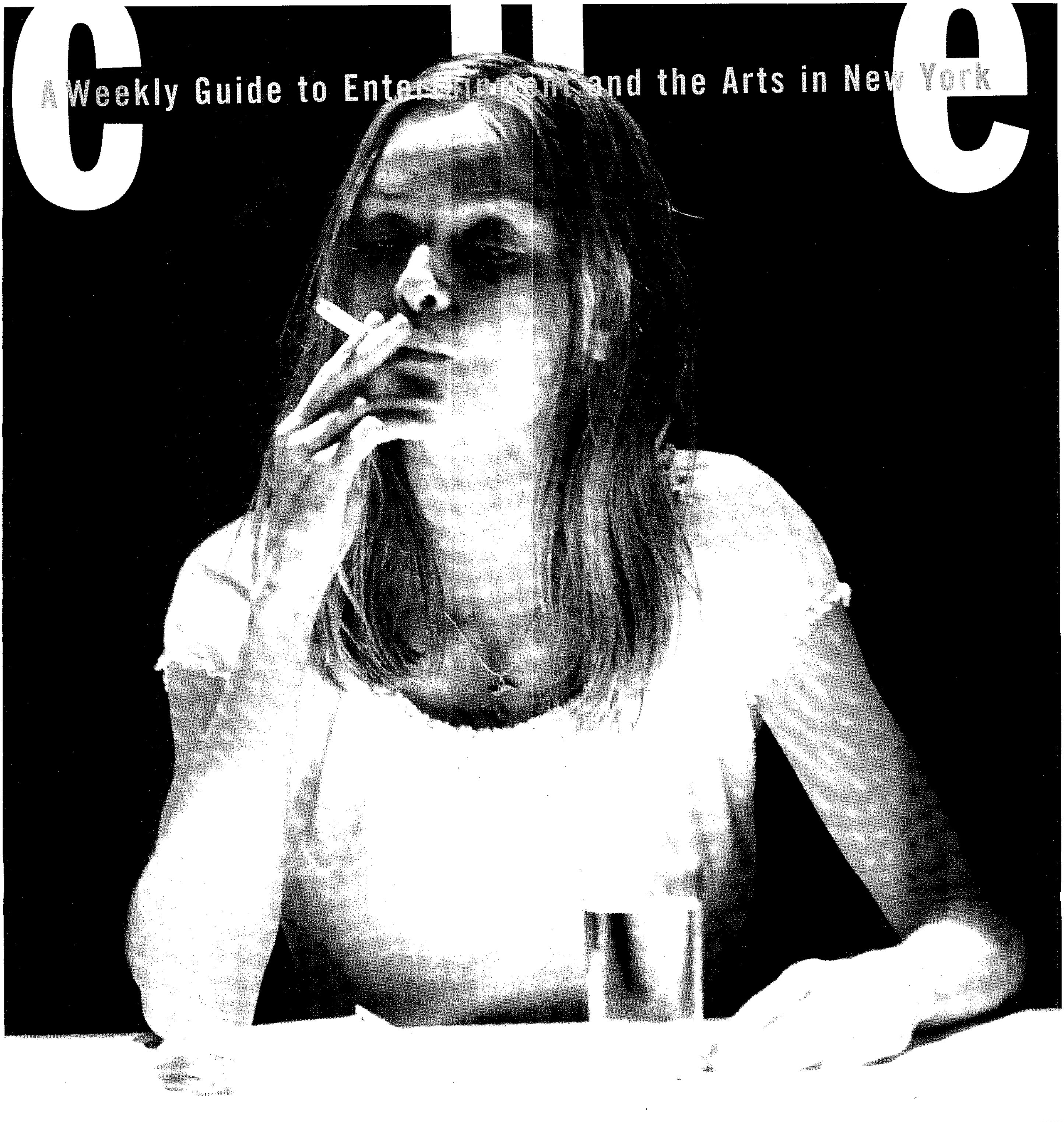
A Weekly Guide to Entertainment and the Arts in New York



Ally Off Broadway

Calista Flockhart returns downtown to appear in Neil LaBute's 'Bash' (page 170)

art 174 **concerts** 194 **dance** 194 **kids** 193 **the mix** 190 **movies** 160 **nightlife** 187
restaurants 179 **sports** 191 **television** 190 **theater** 169 **the written word** 190

movies

Big Daddy*...Rachel Griffiths...*Wild Wild West

New Films

After Life—Heaven's caseworkers help the newly dead select one memory to travel with them for eternity. Written and directed by Kore-eda Hirokazu. Shown with *Bunny,* this year's Oscar-winning animated short film. (1 hr. 58 mins.; NR) *Lincoln Plaza Cinemas.*

An American Love Story—A documentary about the drama of an interracial New York family. Directed by Jennifer Fox. (9 hrs. total; NR) *Film Forum.*

Analyze This—Robert De Niro plays a Mafia boss who suddenly finds himself experiencing panic attacks. Delivered up to a psychiatrist (Billy Crystal), he approaches the sessions as if they were summit meetings. Initially on guard, he begins to catch on to the ritual. It's like learning a new scam. De Niro is quite funny; Crystal is unduly dour. (Rainer; 3/15/99) (1 hr. 45 mins.; R) *CC Cinemas 1, 2, 3; CO Worldwide Cinemas; Kew Gardens Cinemas.*

And Baby Makes Two—A documentary about eight single women and their quest to get pregnant. By Judy Katz and Oren Rudavsky. (1 hr. ; NR) *Opens 6/25 at Quad Cinemas.*

Austin Powers: The Spy Who Shagged Me—Michael Myers's Austin Powers is a marvelously kooky comic creation, and kids especially seem to love him. This new film featuring the Carnaby Street shagster and part-time spy is very funny as long as it sticks with Austin and his fur-ball, snaggle-toothed weirdnesses. But there's too much Dr. Evil in this one and too many doo-doo and fat jokes and cleavage comedy. Heather Graham is disappointingly bland as CIA agent Felicity Shagwell. Rob Lowe, playing a young Robert Wagner, does a spot-on Wagner impression. Who would have thought bland-on-bland could have this many levels? (Rainer; 6/21/99) (About 2 hrs.; R) *Loews Village; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Loews Orpheum 7; Clearview's Metro Cinema; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Baby Geniuses—A talking-baby movie. With Kathleen Turner. (1 hr. 34 mins.; PG) *Main Street Cinemas.*

Besieged—An English musician in Rome is entranced by the young African woman who cleans his home while she studies medicine. With Thandie Newton and David Thewlis. Written and directed by Bernardo Bertolucci. (1 hr. 32 mins.; R) *CC Angelika Film Center; Paris Theatre; Clearview's Park and 86th St.; Clearview's Cobble Hill; Kew Gardens Cinemas.*

Black Mask—Jet Li saves the world from a vicious band of soldiers. (About 2 hrs.; R) *UA Criterion; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex.*

Broken Vessels—A story of the underworld of L.A. ambulance drivers. With Jason London, Todd Field, and Roxana Zal. Directed by Scott Ziehl. (1 hr. 40 mins.; R) *Opens 7/2.*

Buena Vista Social Club—Wim Wenders's documentary grew out of the recording sessions in 1996 by Ry Cooder involving some of Cuba's greatest singers and musicians, many of them well over 60, whom he rescued from oblivion; two years later, Cooder returned to Havana with Wenders, and the result is this wonderful mixture of music-making and anecdotage featuring such artists as the 90-year-old composer and *tres* player Compay Segundo, the 80-year-old jazz and mambo pianist Ruben Gonzalez, and the 74-year-old singer Ibrahim Ferrer. I've never seen another movie that so clearly expressed the sensual sustenance of great folk culture for its practitioners. (Rainer; 6/7/99) (1 hr. 46 mins.; NR) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Coming Apart—The 1969 film about a psychiatrist who films his sexual conquests. With Rip Torn, Sally Kirkland, and Viveca Lindfors. Directed by Milton Moses Ginsberg. (About 2 hrs.; NR) *Opens 6/25 at Cinema Village.*

★**Cookie's Fortune**—Robert Altman's latest, set in small-town Mississippi, is a pleasingly shaggy parody of southern gothic. The film is a goosey little jape, and it's crowned by a performance by Charles S. Dutton, as a man fingered for a phony murder rap, that's perfection. (Rainer; 4/12/99) (1 hr. 58 mins.; PG-13) *Art Greenwich Twin; CC Village East; CO Worldwide Cinemas.*

The Day of the Beast—A comedy about a priest who, convinced that he has determined the date of the birth of the Antichrist, embarks on a crime spree in hopes of meeting the devil and destroying him. Starring Alex Angulo. Directed by Alex de la Iglesia. (1 hr. 44 mins.; R) *Cinema Village.*

Desert Blue—A father and daughter visit a California town searching for a roadside attraction and find a crazy, funny bunch of locals. With Brendan Sexton III, Kate Hudson, Christina Ricci, Casey Affleck, and Sara Gilbert. Written and directed by Morgan J. Freeman. (1 hr. 27 mins.; R) CC *Angelika Film Center.*

★**The Dreamlife of Angels**—This first feature by the 42-year-old French director Erick Zonca is marvelously observant of the ways of friendship. Isa (Elodie Bouchez) is a 21-year-old free spirit with close-cropped black hair and saucer eyes. Marie (Natacha Régnier), her newfound roommate, seems prematurely hard-bitten. At first, they hit it off, but Marie is temperamentally Isa's opposite; she looks at life not as a lark but as a minefield. The tragedy of their friendship is that they damage each other without meaning to. The two performers deservedly shared the Best Actress award last year at Cannes. (Rainer; 4/12/99) (1 hr. 53 mins.; R) *Quad Cinema; Clearview's 59th Street East.*

Edge of Seventeen—An Ohio teen falls in love with another guy during the summer of 1984. With Chris Stafford and Tina Holmes. Directed by David Moreton. (1 hr. 50 mins.; NR) *Quad Cinema.*

Election—A smarty-pants satire about a popular

Opening

A Bridge Over Subtitled Water

Fourteen years, fourteen movies, one child (and one Oscar) later, French actress Juliette Binoche still looks as ivory-fresh as she did in her debut film, *Rendezvous.* Seeing her sitting like a child in her big beige armchair at the Four Seasons hotel, one can hardly believe this is the same woman who appears in *Les Amants du Pont Neuf* ("The Lovers on the Bridge"), Léos Carax's gritty love story about two vagrants in Paris. Binoche was adamant about not being filmed as a "pristine angel," and she plays Michèle as an eye-patched, dirty-toothed mess. "Léos idealized women through the camera—through movies," she says, "but I felt there were *other* images of women, *other* ideas of women to explore, and I said '*C'mon,* try something else!' " In the 1991 film, which has its belated American premiere on July 2, Binoche is a painter whose failing eyesight and disastrous love life lead to a nervous breakdown. She winds up homeless, camping on Paris's Pont Neuf Bridge while it's closed for restoration. It still remains the most challenging and daunting role she's ever played. She even had to learn how to water-ski for a bizarre scene that had her slaloming behind a stolen motorboat as it speeds down the Seine. "I learned so much from this movie," says Binoche. "I learned my limits as an actor and as a human being."

BRETT KELLY

Photograph by Benoit Barbier/Miramax.

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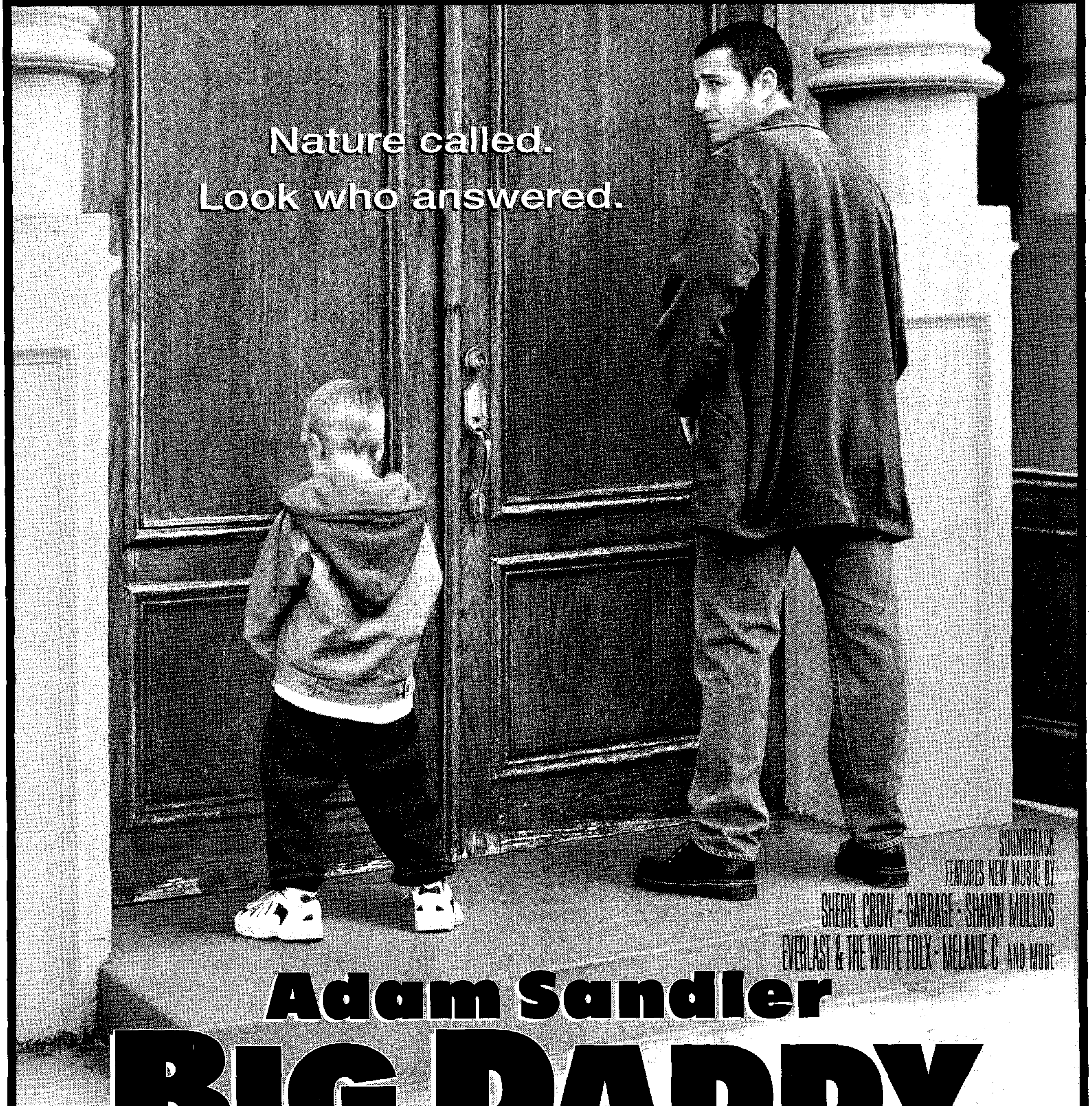
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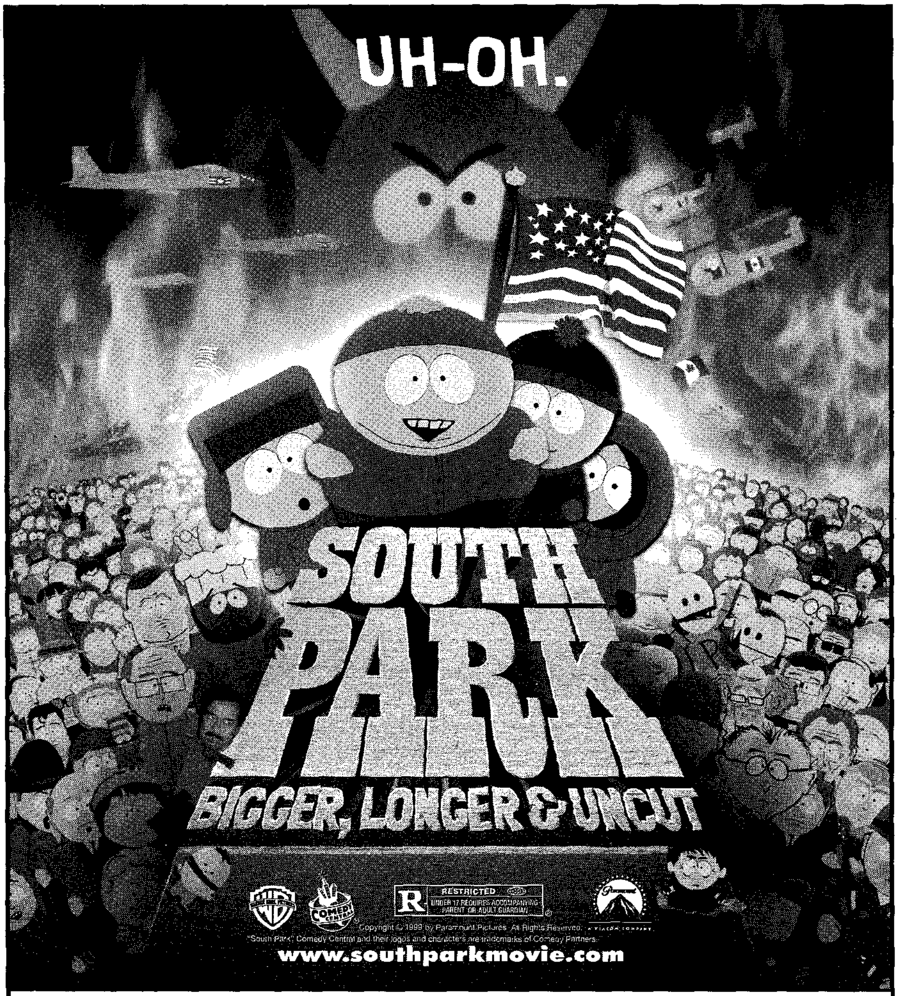

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Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

Midwest-high-school history teacher (Matthew Broderick) who acquires as his nemesis the school's No. 1 student overachiever (Reese Witherspoon). A high-school movie that, for a change, isn't aimed only at high-school students. But *Election* could stand to be a little less satisfied with its smarts. (Rainer; 5/3/99) (About 2 hrs.; R) *Clearview's Chelsea West; Loews State; Loews New York Twin; Loews Orpheum 7; Loews 84th Street.*

Entrapment—Sean Connery stars as Mac MacDougal, the greatest art thief in the world, in this mildly diverting knockoff of movies as diverse as *The Thomas Crown Affair* and *Topkapi*. Catherine Zeta-Jones is the insurance investigator who becomes his partner. First they rob an ancient Chinese gold mask from a heavily guarded London exhibit, then a computerized bank account worth billions from a bank in Kuala Lumpur. Connery is worth watching even in junk; Zeta-Jones works well with him. Their May-December thing is equal parts hubba-hubba and rue. (Rainer; 5/10/99) (1 hr. 50 mins.; R) *CC Village East; CC Murray Hill Cinemas; UA Criterion; UA Gemini; Clearview's 62nd and Broadway; Whitestone; Linden Boulevard Multiplex; UA Marboro.*

Eternity and a Day—A terminally ill Alexandre reflects upon his true nature and the price his genius has wrenched from those who loved him. Starring Bruno Ganz. Written and directed by Theo Angelopoulos. Winner, Cannes Palme D'Or, 1998. In Greek with English subtitles. (2 hrs. 12 mins.; NR) *Lincoln Plaza Cinemas.*

eXistenZ—A video-game designer becomes the target of a fringe group when her new game takes its players too far into an alternate reality. With Jennifer Jason Leigh, Jude Law, Willem Dafoe, Ian Holm, and Sarah Polley. (1 hr. 30 mins.; R) *CC Village East.*

Fare Games—The story of two New York City cabdrivers and the younger women they become involved with. With Russell Stuart and Eddie Estefan. Directed by Brian O'Hara. (1 hr. 30 mins.; NR) *Opens 6/25 at Quad Cinemas.*

Finding North—A Brooklyn girl saves a guy from jumping off a bridge, and the two embark on a road trip. With Wendy Makkena and John Benjamin Hickey. Directed by Tanya Wexler. (1 hr. 40 mins.; NR) *Quad Cinemas.*

The General's Daughter—See Rainer, page 128. (2 hrs.; R) *Loews Village; Loews 19th St. East; Loews Astor Plaza; Loews 72nd St. East; Loews Orpheum 7; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Get Real—A gay British teen falls for the big man on campus and discovers, to his surprise, the BMOC may be gay, too. With Ben Silverstone. Directed by Simon Shore. (1 hr. 50 mins.; R) *CC Village East; The Screening Room; Loews New York Twin.*

The Harmonists—A pretty good German film about the legendary a cappella vocal ensemble the Comedian Harmonists, who gave to the waning days of Weimar a bubbly frivolity before being broken up by the Nazis. (Rainer; 3/22/99) (2 hrs.; NR) *North Shore Towers.*

Hideous Kinky—Far from a masterpiece but worth seeing for Kate Winslet's performance and the lush rendition of Morocco. (Rainer; 4/26/99) (1 hr. 40 mins.; R) *CO Worldwide Cinemas.*

An Ideal Husband—See Rainer, page 128. (2 hrs.; PG) *Clearview's Chelsea; Sony Lincoln Square.*

Instinct—An unintentionally risible drama featuring

Anthony Hopkins as a primatologist who lived for four years in the Rwandan jungles with gorillas and is now incarcerated in a Florida prison for the criminally insane because he went bonkers when some game hunters spoiled his Edenic retreat. As his psychiatrist, Cuba Gooding Jr. comes to realize the gorillas had it right and we humans have it wrong. It's been a long time since we've had a movie this zoologically daft. (Rainer; 6/7/99) (2 hrs. 6 mins.; R) *Art Greenwich Twin; CC Murray Hill Cinemas; Clearview's Chelsea; CC Sutton; Loews State; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

The King and I—An animated story based on the musical by Rodgers and Hammerstein. Featuring the voices of Miranda Richardson and Martin Vidnovic. (1 hr. 30 mins.; G) *Kew Gardens Cinemas.*

The King of Masks—Director Wu Tianming has fashioned the kind of straightforwardly sentimental tale that tends to cop the best-foreign-film award come Oscar time—but actually, it's better than that. Set in China in the thirties, it's about an old street performer who grudgingly takes on a young orphaned girl and ultimately grows close to her. It comes by most of its emotions honestly. (Rainer; 5/10/99) (1 hr. 41 mins.; NR) *Cinema Village.*

The Last Cigarette—A satiric look at the mysterious appeal of tobacco and its cultural significance. Directed by Kevin Rafferty and Frank Keraudren. (1 hr. 22 mins.; NR) *Film Forum.*

Life—Somehow, a comedy in which Eddie Murphy and Martin Lawrence are serving life sentences in Mississippi. Directed by Ted Demme. (1 hr. 52 mins.; R) *CO Worldwide Cinemas.*

Life Is Beautiful—An Italian Jew and his son are taken to a concentration camp at the end of World War II, and the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, and Nicoletta Braschi. In Italian, with subtitles. (1 hr. 54 mins.; PG-13) *The Screening Room; Kew Gardens Cinemas.*

Limbo—David Strathairn is an Alaskan fisherman still reeling from a long-ago accident; Mary Elizabeth Mastrantonio is the town newcomer who snaps him out of it. Written and directed by John Sayles. (1 hr. 30 mins.; R) *CC Angelika Film Center; Sony Lincoln Square.*

Lock, Stock and Two Smoking Barrels—It's about four petty hoodlums from London's East End who fight their way out of debt and throw in a double cross. First-time writer-director Guy Ritchie sets four separate gangs against each other in what amounts to a serial Gunfight at OK Corral, and he stages the splatter like an MTV-generation Peckinpah; it has a hideous giddiness. He's a director to watch. (Rainer; 3/15/99) (1 hr. 47 mins.; R) *The Screening Room.*

The Loss of Sexual Innocence—Director Mike Figgis is an odd amalgam of artiste and pulpster, and, alas, the artiste wins out in this experimental-film-ish botch that has something to do with a documentary filmmaker (Julian Sands); his traumatic life stages, shown in flashback; and Adam and Eve—represented as a black man and a Nordic white woman. (Rainer; 6/7/99) (1 hr. 41 mins.; R) *CC Angelika Film Center.*

Love Etc.—A shy guy falls for an art restorer, only to lose her to his extroverted best friend. With Charlotte Gainsbourg, Yvan Attal, and Charles Berling. Directed by Marion Vernoux. In French with English subtitles. (1 hr. 45 mins.; NR) *Starts 7/2 at the Screening Room.*

The Lovers on the Bridge—The 1991 love story of two vagabonds living on the Pont Neuf. With Juliette Binoche, Denis Lavant, and Klaus-Michael Grüber. Directed by Léos Carax. In French with English subtitles. (2 hrs. 5 mins.; NR) *Film Forum.*

The Matrix—Keanu Reeves investigates an alternate reality. (2 hrs. 15 mins.; R) *Clearview's Chelsea West; Loews State; Loews Orpheum 7; UA Gemini; Loews 84th Street; Whitestone; Linden Boulevard Multiplex.*

The Mummy—Brendan Fraser is a dashing explorer who fights to save the world from the curse of the Keeper of the Dead. With Rachel Weisz, John Hannah, and Omid Djalili. Directed by Stephen

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Sommers. (About 2 hrs.; PG-13) *Clearview's Chelsea; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld.*

My Son the Fanatic—The life of an Indian cabdriver in London is disrupted when his teenage son grows obsessed with preserving his roots. With Om Puri, Rachel Griffiths, Gopi Desai, and Akbar Kurtha. Written by Hanif Kureishi. Directed by Udayan Prasad. (1 hr. 26 mins.; R) *Opens 6/25.*

★**Never Been Kissed**—Drew Barrymore really comes into her own in this teen comedy about a twentysomething copy editor for the Chicago *Sun-Times* who is assigned the job of going undercover at a local high school. She gives her character so much grace and passion and smarts that she makes this pop schlock matter. (Rainer; 4/19/99) (1 hr. 47 mins.; PG-13) *CO Worldwide Cinemas.*

Notting Hill—Julia Roberts plays the most famous movie star in the world, who falls for a stammering, courtly travel-book-store owner, played by Hugh Grant, who loves her for herself and not her celebrity. In other words, what we have here is another self-congratulatory play-it-both-ways Hollywood romance: The suitor is saluted for having the proper values while, at the same time, we're encouraged to lap up the luxuries of stardom. (Rainer; 6/7/99) (2 hrs.; R) *Loews Village; Loews 19th St. East; CO Coronet; UA Criterion; Clearview's Park and 86th St.; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Out of Season—A dying man brings together two emotionally wounded women. Directed by Jeannette Buck. With Carol Monda and Joy Kelly. (About 2 hrs.; NR) *Quad Cinema.*

The Red Dwarf—A small, lonely lawyer in his thirties befriends a little girl and joins her father's circus after losing the amorous attention of a client. With Jean-Yves Thual, Anita Ekberg, and Arno Chevrier. Directed by Yvan Le Moine. (1 hr. 42 mins.; NR) *Cinema Village; Lincoln Plaza Cinemas, BAM Rose Cinemas.*

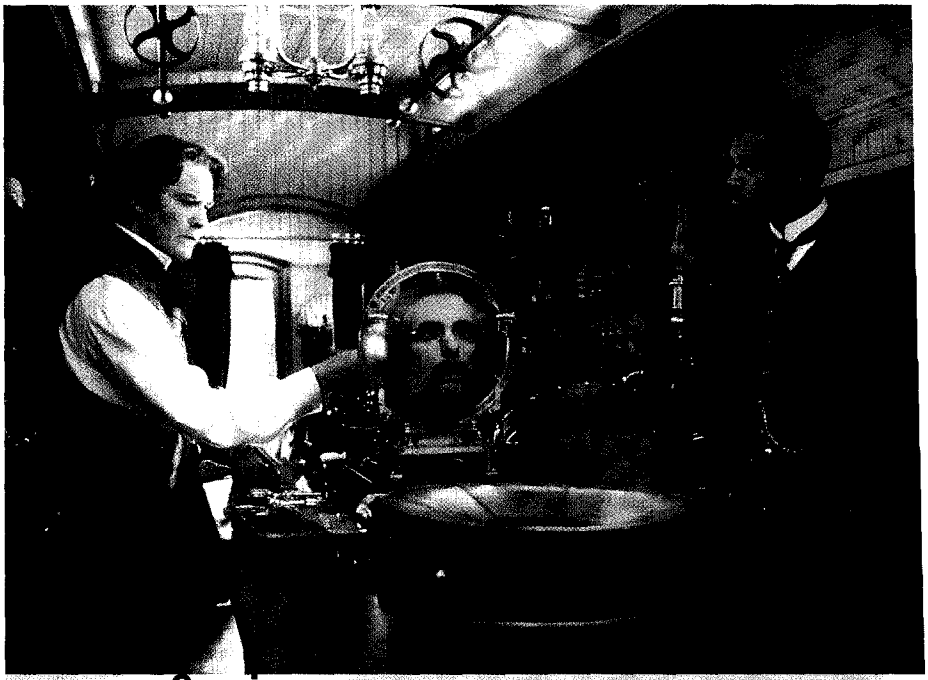
The Red Violin—An epic about the passion and tragedy that surround an instrument as it travels through three centuries. With Carlo Cecchi, Greta Scacchi, and Samuel L. Jackson. Directed by François Girard. (2 hrs. 10 mins.; NR) *Clearview's Beekman; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

Regret to Inform—Barbara Sonneborn's personal, Oscar-nominated documentary about her visit to Vietnam to talk to those who still deal with the casualties of the war: the soldiers' widows. (1 hr. 12 mins.; NR) *Opens 6/25 at Art Greenwich.*

★**Run Lola Run**—The 34-year-old German director Tom Tykwer has made a movie that really zips along. It recaps the same basic plot in three alternate ways. Lola (Franka Potente) learns her boyfriend Manni (Moritz Bleibtreu), a low-level courier for a crime boss, has lost his cash delivery and has twenty minutes to replace it or he's kaput. Lola, whose moped has just been stolen, whooshes into action like an Olympian, racing around town in quest of cash. Tykwer is after the rush you get when you connect a primal, direct-action story to a love of speed. He's a playful maniac. (Rainer; 6/21/99) (1 hr. 30 mins.; R) *Clearview's Chelsea; Lincoln Plaza Cinemas.*

Shakespeare in Love—A fanciful romp about the young Will who wrote *Romeo and Juliet* and the romantic liaison that may have led to it. Joseph Fiennes is blandly dashing as the Bard, and Gwyneth Paltrow, as his muse, is blandly pretty. She'd be better off if she didn't keep trying to set herself up as the Grace Kelly of the twentysomething set. (Rainer; 12/21/98) (2 hrs.; R) *Clearview's First & 62nd St.*

Shiloh 2: Shiloh Season—The continuing story of a boy and his best friend, a beagle. With Michael Moriarty, Scott Wilson, and Rod Steiger. Directed by Sandy Tung. (1 hr. 30 mins.; G) *Opens 7/2.*



Photograph by Murray Close/Warner Bros.

Opening

Cowboys and Aliens

A can't-miss box-office hero (Will Smith) plays a hotheaded government agent who teams with a more cerebral partner (Kevin Kline) to stop a diabolical genius (Kenneth Branagh) from assassinating the president with a gigantic mechanical tarantula. Yes, *Wild Wild West* sounds familiar (apart from the spider), but remember, this is a *summer* flick. Oh, there's a babe, too (Salma Hayek). Based *very* loosely on the sixties television series, this blockbuster-to-be opens June 30.

Sitcom—A farce in which a suburban family's pet rat unleashes an outpouring of repressed sexual and psychological desires. Directed by *See the Sea*'s François Ozon. (1 hr. 20 mins.; NR) *Quad Cinema.*

Star Wars Episode I: The Phantom Menace—George Lucas has been quoted as saying that actors are still the best way to portray people, but watching his new movie, the first in a trio of prequels, you get the feeling he wishes he could dispense with actors altogether. Ninety-five percent of this film was created in the computer; only about 200 shots were not altered digitally. The actors in it—including Liam Neeson as a Jedi warrior, Ewan McGregor as young Obi-Wan Kenobi, and Natalie Portman as Queen Amidala of the endangered planet Naboo—are upstaged to a fare-thee-well. And maybe this was Lucas's intention: By making his CGI creatures, his 'droids and globs and thingamajigs, so much more captivating than his people, he's striking a blow for the primacy of special effects over human effects. (Rainer; 5/24/99) (2 hrs.; PG-13) *CC Murray Hill Cinemas; Clearview's Ziegfeld; Clearview's First & 62nd St.; Clearview's Olympia; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Tarzan—See Rainer, page 129. (1 hr. 30 mins.; G) *Clearview's Chelsea; Guild 50th Street; Clearview's Olympia; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Tea With Mussolini—Franco Zeffirelli directed this movie based on his memoirs of growing up in Florence in the wake of World War II. The film doesn't feel like it comes from the heart, though Zeffirelli here is as gauze-wrapped as ever. Joan Plowright, Judi Dench, and Maggie Smith play dotty, doting Englishwomen who take up the young boy. Cher shows up as a Peggy Guggenheim–ish art vulture, and Lily Tomlin plays a lesbian archaeologist like a cross between Camille Paglia and Annie Oakley. (Rainer; 5/24/99) (About 2 hrs.; R) *CC Angelika Film Center; Clearview's 34th Street Showplace; Clearview's Chelsea; Clearview's First & 62nd St.; UA East; Loews 84th Street; Clearview's Cobble Hill; Pavilion.*

The Thirteenth Floor—A murder mystery set between present-day and a virtual version of 1937 L.A. With Craig Bierko, Armin Mueller-Stahl, Vincent D'Onofrio, and Gretchen Mol. Directed by Josef Rusnak. (About 2 hrs.; R) *UA Criterion; Loews Orpheum 7; UA Gemini; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Astoria.*

This Is My Father—A Chicago schoolteacher visits Ireland to learn the story of the father he never met. With Aidan Quinn, Stephen Rea, James Caan, Colm Meaney, and John Cusack. Directed by Paul Quinn. (2 hrs.; R) *Kew Gardens Cinemas.*

Three Seasons—This is the first American independent film to be shot in Vietnam with a primarily Vietnamese cast, but it has no center of gravity. It's very pretty; the director Tony Bui has a fine eye for lotus petals and rain-swept alleys. But his aestheticism turns everything into spun sugar. Harvey Keitel shows up as an ex-Marine looking for his daughter, and there are also episodes involving a prostitute and a cyclo driver, a street urchin, and a girl who harvests lotus blossoms. (Rainer; 5/10/99) (1 hr. 50 mins.; PG-13) *CC Village East; BAM Rose Cinemas.*

Trekkies—A documentary about the largest and perhaps most disturbing fan phenomenon in pop-culture history. Directed by Roger Nygard. (1 hr. 27 mins.; PG) *Whitestone.*

Trippin'—A teenage boy gets with the program when he realizes life—and his school crush—is passing him by. Starring Deon Richmond and Maia Campbell. Directed by David Raynr. Opens 5/12. (About 1 hr. 30 mins.; R) *Concourse Plaza; Linden Boulevard Multiplex.*

Twice Upon a Yesterday—A forlorn lover gets to turn back time and relive a relationship that went wrong. With Lena Headey and Penélope Cruz. Directed by María Ripoll. (1 hr. 36 mins.; R) *CC Crown Gotham; BAM Rose Cinemas.*

Twin Dragons—Twin brothers separated at birth join together to fight the Hong Kong mob. Starring Jackie Chan. (About 2 hrs.; R) *CO Worldwide Cinemas.*

A Walk on the Moon—Diane Lane is a young housewife in 1969 who begins an affair at a summer resort in the Catskills. With Liev Schreiber, Anna Paquin, Tovah Feldshuh, and Viggo Mortensen. Directed by Tony Goldwyn. (1 hr. 47 mins.; R) *Clearview's 34th Street Showplace; CC Crown Gotham; Kew Gardens Cinemas.*

When Love Comes—The romantic misadventures of six New Zealand teens. Directed by Garth Maxwell. (About 2 hrs.; NR) *Opens 6/25 at Quad Cinemas.*

Wild Wild West—Will Smith and Kevin Kline are government agents trying to stop a presidential assassination. Based on the sixties television show. With Salma Hayek and Kenneth Branagh. (1 hr. 45 mins.; PG-13) *Opens 7/1.*

The Winslow Boy—David Mamet adapts and directs the 1946 Terrence Rattigan warhorse about a boy who is unjustly expelled from the Admiralty's Naval College and how his well-to-do Victorian family sues the Crown and rallies to his defense. Nigel Hawthorne, who plays the boy's father, is especially fine in a cast that also includes Jeremy Northam and Rebecca Pidgeon (Mamet's wife). (Rainer; 5/10/99) (1 hr. 50 mins.; G) *Lincoln Plaza Cinemas; BAM Rose Cinemas; Kew Gardens Cinemas.*

Xiu Xiu: The Sent Down Girl—Joan Chen's directorial debut is an uneven, sometimes affecting story about a 15-year-old girl during the Cultural Revolution who is "sent down" to the countryside for regimental training. Living in the remote Tibetan countryside with an emasculated, kindly Tibetan horse trainer, she offers herself up to itinerant "patrons" for sex in hopes of returning home. Chen wants us to regard this as a bittersweet Chaplinesque fable, but what we see is too grotesquely unsettling for that. (Rainer; 5/17/99) (1 hr. 39 mins.; R) *CC Village East; Clearview's 34th Street Showplace; CC Eastside Playhouse.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave., at W. 12th St. (929-3350) *Cookie's Fortune; Instinct.*

CC Angelika Film Center—18 W. Houston St. (995-2000) *Besieged; Buena Vista Social Club; Desert Blue; Limbo; The Loss of Sexual Innocence; Tea With Mussolini.*

CC Village East—189 Second Ave., at 12th St. (529-6799) *Cookie's Fortune; Entrapment; eXistenZ; Get Real; Just A Little Harmless Sex; Three Seasons; Xiu Xiu: The Sent Down Girl.*

Cinema Village—22 E. 12th St. (924-3363) *The Day of the Beast; The King of Masks; The Red Dwarf.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *Election; Shakespeare in Love.*

Film Forum—209 W. Houston St. (727-8110) *An American Love Story; The Last Cigarette; The Third Man.* Opening 7/2: *The Lovers on the Bridge.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; Notting Hill.*

Quad Cinema—34 W. 13th St. (255-8800) *The Dreamlife of Angels; Edge of Seventeen; Finding North; Out of Season; Sitcom.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *Get Real; Life Is Beautiful.* Midnight: *Lock, Stock and Two Smoking Barrels.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (253-2225) *Instinct; The Matrix; A Midsummer Night's Dream; The Mummy; The Red Violin; Star Wars Episode I: The Phantom Menace; The Winslow Boy.*

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14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (689-6548) *Entrapment; Instinct; Star Wars Episode I: The Phantom Menace.*

Clearview's 34th Street Showplace—238 E. 34th St. (777-FILM#700) *Tea With Mussolini; A Walk on the Moon; Xiu Xiu: The Sent Down Girl.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *An Ideal Husband; Instinct; The Mummy; Run Lola Run; Tarzan; Tea With Mussolini.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Election; The Matrix.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#558) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; Notting Hill.*

Loews Kips Bay Theatre—570 2nd Ave. (505-6397#558) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; An Ideal Husband; The Mummy; Notting Hill; Tarzan.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (753-6022) *Analyze This; Austin Powers: The Spy Who Shagged Me.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Twice Upon a Yesterday; A Walk on the Moon.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Xiu Xiu: The Sent Down Girl.*

CC Sutton—205 E. 57th St. (759-1411) *Instinct.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *The Dreamlife of Angels.* (See also "Museums, Societies, Etc.")

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Star Wars Episode I: The Phantom Menace.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Notting Hill.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Analyze This; Cookie's Fortune; Hideous Kinky; Life; Never Been Kissed; Twin Dragons.*

Guild 50th Street—33 W. 50th St. (757-2406) *Tarzan.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *The General's Daughter.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *Election; Instinct; The Matrix; The Mummy.*

Paris Theatre—4 W. 58th St. (688-3800) *Besieged.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Austin Powers: The Spy Who Shagged Me; Black Mask; Entrapment; Notting Hill; The Thirteenth Floor.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Instinct; Star Wars Episode I: The Phantom Menace.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *The Red Violin.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *The Mummy; Shakespeare in Love; Star Wars Episode I: The Phantom Menace; Tea With Mussolini.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Besieged; Notting Hill.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *The General's Daughter.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Election; Get Real.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Austin Powers: The Spy Who Shagged Me; Election; The General's Daughter; The Matrix; The Mummy; The Thirteenth Floor.*

UA East—1629 First Ave., at 85th St. (249-5100) *Tea With Mussolini.*

UA Gemini—1210 Second Ave., at 64th St. (832-1670) *Entrapment; The Matrix; The Thirteenth Floor.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Entrapment.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Austin Powers: The Spy Who Shagged Me; Notting Hill.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Star Wars Episode I: The Phantom Menace; Tarzan.*

CO Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Call theater for showtimes.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *After Life; Buena Vista Social Club; Eternity and a Day; The Red Dwarf; The Red Violin; Run Lola Run; The Winslow Boy.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Election; Instinct; The Matrix; The Mummy; Tea With Mussolini.*

New Coliseum—701 W. 181st St. (740-1545) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; The Mummy; Tarzan.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *The General's Daughter; The Mummy; Tarzan.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; An Ideal Husband; Limbo; Notting Hill; Tarzan.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *Austin Powers: The Spy Who Shagged Me; Black Mask; The General's Daughter; Instinct; The Mummy; Notting Hill; Star Wars Episode I: The Phantom Menace; Tarzan; The Thirteenth Floor.*

Concourse Plaza—214 E. 161th St. (588-8800) *Austin Powers: The Spy Who Shagged Me; Black Mask; The General's Daughter; Instinct; The Mummy; Star Wars Episode I: The Phantom Menace; Tarzan; Trippin'.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Austin Powers: The Spy Who Shagged Me; Black Mask; Entrapment; The General's Daughter; Instinct; The Matrix; The Mummy; Notting Hill; Star Wars Episode I: The Phantom Menace; Tarzan; The Thirteenth Floor; Trekkies.*

Brooklyn

Area Code 718

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *The Red Dwarf; The Red Violin; Three Seasons; Twice Upon a Yesterday; The Winslow Boy.*

Brooklyn Heights—70 Henry St. (596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *The General's Daughter; Star Wars Episode I: The Phantom Menace; Tarzan.*

Clearview's Cobble Hill—265 Court St. (596-9113) *Episode I: The Phantom Menace; Besieged; Just A Little Harmless Sex; The Mummy; Tea With Mussolini.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *The General's Daughter; Star Wars Episode I: The Phantom Menace; Tarzan.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *Austin Powers: The Spy Who Shagged Me; Black Mask; Entrapment; The General's Daughter; Instinct; The Matrix; The Mummy; Notting Hill; Star Wars Episode I: The Phantom Menace; Tarzan; The Thirteenth Floor; Trippin'.*

Pavilion—188 Prospect Park West (369-0838) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; Instinct; Notting Hill; Star Wars Episode I: The Phantom Menace; Tarzan; Tea With Mussolini.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *The General's Daughter; Instinct; The Mummy; Star Wars Episode I: The Phantom Menace; Tarzan.*

UA Marboro—6817 Bay Pkwy., at 69th St. (232-

Talent

Time Off for Bad Behavior

Given her penchant for screen trauma (she battles MS in *Muriel's Wedding* and shares her husband with her dominating sister in *Hilary & Jackie*), Academy Award–nominated actress Rachel Griffiths is surprisingly uncomplicated. In a good way. The green-eyed Australian invites you into her bedroom at the SoHo Grand, throws off her shoes (checking to make sure her feet don't smell), and starts sharing snapshots of her house in Sydney. Yes, she's a proud homemaker: She bought the place last December, after doing thirteen movies in five years. Having just turned 30, she decided to take six months off: to garden, surf, bird-watch, and learn to make "really good chicken stock." "I live on a cliff overlooking the Pacific Ocean and a million acres of national park," she says dreamily. "My brother just rang me to say three families of whales have arrived in front of the house." In her new movie *My Son the Fanatic*—written by Hanif Kureishi (*My Beautiful Laundrette*) and set in dreary northern England—she plays a prostitute who falls for a Pakistani cabdriver (Om Puri, far left). The driver's son, an Islamic fundamentalist, wreaks havoc on their unconventional relationship. "This movie is a comedy, but it's got really beautiful moments in it that are quite moving," she says, wiggling her toes. "I think maybe I'm over the dramatic fuck-yourself-up and dig-too-deep period." And entering, perhaps, her Martha Stewart phase.

Patricia Falvo

Photograph by Joth Shakerley/Miramax.

4000) *Austin Powers: The Spy Who Shagged Me; Entrapment; The Mummy; Star Wars Episode I: The Phantom Menace.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; Instinct; The Mummy; Notting Hill; Star Wars Episode I: The Phantom Menace; Tarzan.*

Queens

Area Code 718

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; Instinct; Notting Hill; Star Wars Episode I: The Phantom Menace; Tarzan.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Austin Powers: The Spy Who Shagged Me; Instinct; Tarzan.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (886-4900) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; Instinct; The Mummy; Notting Hill; Star Wars Episode I: The Phantom Menace; Tarzan.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *The General's Daughter; Instinct; Star Wars Episode I: The Phantom Menace.*

Kew Gardens Cinemas—81-05 Lefferts Blvd., Queens (441-9835) *Analyze This; Besieged; The King and I; Life Is Beautiful; This Is My Father; A Walk on the Moon; The Winslow Boy.*

Main Street Cinemas—72-66 Main St. (263-4828) *Austin Powers: The Spy Who Shagged Me; Baby Geniuses; The General's Daughter; Instinct; Notting Hill; Star Wars Episode I: The Phantom Menace; Tarzan.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *The Harmonists; Out of Season.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *The General's Daughter; The Mummy; Tarzan.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (726-1279) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; Instinct; The Mummy; Star Wars Episode I: The Phantom Menace; The Thirteenth Floor.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (544-1020) *Notting Hill.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Instinct; Star Wars Episode I: The Phantom Menace.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; The Mummy; Notting Hill; Tarzan.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Entrapment; The Matrix; A Midsummer Night's Dream; The Mummy; Star Wars Episode I: The Phantom Menace; Tea With Mussolini.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *The General's Daughter; The Mummy; Notting Hill; Star Wars Episode I: The Phantom Menace.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; The Mummy; Notting Hill; Star Wars Episode I: The Phantom Menace; Tarzan.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Analyze This; Austin Powers: The Spy Who Shagged Me; The General's Daughter; Instinct; The Mummy; Notting Hill; Star Wars Episode I: The Phantom Menace; Tarzan; Trekkies.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; Notting Hill; Star Wars Episode I: The Phantom Menace; Tarzan.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Austin Powers: The Spy Who Shagged Me; The General's Daughter; Instinct; Notting Hill; Star Wars Episode I: The Phantom Menace; Tarzan.*

Photograph by Myles Aronowitz.

Opening

Forgive Me, Father

In 'Big Daddy,' perpetual adolescent Adam Sandler takes a big step toward emotional maturity by adopting an adorable little kid to impress his ex-girlfriend. Well, relative emotional maturity, anyway. Okay, he hasn't changed a bit. The comedy co-stars Joey Lauren Adams, Kristy Swanson, and twins Dylan and Cole Sprouse as the disgustingly cute moppet of the month. Starts June 25.

Museums, Societies, Etc.

American Museum of the Moving Image—"Valentino, Fairbanks, Barrymore, and Chaney in the Jazz Age." 6/26: *Phantom of the Opera* (1925) and *Tempest* (1928). 6/27: *The Eagle* (1925) and *The Thief of Bagdad* (1924). "Fourth of July." 7/3–7/4: *Saving Private Ryan* (1998) and *The Thin Red Line* (1998). AMMI: 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—"Peter Herzog Presents Brigitte Helm." 6/23: *The Mistress of Atlantis* (1932) and *Gold* (1933-34). "New Filmmakers." 6/23: Various shorts and *When It's Over* (1998). 6/30: *Sweet Sixteen* (1998), *Glance Apart* (1998), and *Tequila BodyShots* (1999). "Premiere." 6/24–30: Estep Nagy's *The Broken Giant* (1996). "Stanley Kubrick Tribute." 6/24 and 6/26–6/27: *The Killer's Kiss* (1955), *The Killing* (1956), and *Paths of Glory* (1957). 6/25–6/26: *Dr. Strangelove* (1964). 6/26–6/27: *Spartacus* (1960). "Austrian Cultural Institute Presents." 6/29: *Tonino and Toinette* (1994). 32 Second Ave. (505-5110); $7.

Asia Society—"Japanese Visionary: Films of Hiroshi Teshigahara." 6/23: *Rikyu* (1989). 6/30: *Pitfall* (1962). 725 Park Ave., at 70th St. (517-ASIA; www.asiasociety.org); $10; $7 members.

BAM Rose Cinemas—Through 7/25: "Summer of Spike." 7/1: *Malcolm X* (1992) with discussion by Spike Lee. 7/2: *Joe's Bed-Stuy Barbershop: We Cut Heads* (1983) and *Making Do the Right Thing* (1989). 7/3: *Do the Right Thing* (1989). 7/4: *School Daze* (1988). Through 7/20: "Robert Bresson." 7/5: *Les Dames du Bois de Boulogne* (1945). 7/6: *Mouchette* (1967). 30 Lafayette Avenue, Brooklyn (718-623-2770).

Bryant Park Summer Film Festival—All features screen at sunset. 6/28: *All About Eve* (1950). 7/5: *Mogambo* (1953). Rain date 7/6. Sixth Ave. bet. 40th and 42nd Sts. (512-5700); free.

Cinema Classics—6/22–6/24: *Hannah and Her Sisters* (1986). 6/25–6/27: *Love and Death* (1975) and *A Midsummer Night's Sex Comedy* (1982). 6/28–6/30: *Sleeper* (1973). 7/1–7/3: *Stardust Memories* (1980) and *The Purple Rose of Cairo* (1985). 7/5–7/8: *Annie Hall* (1977). "Fantasy Film." 6/26–6/27: *The Dark Crystal* (1983). 7/3: *The Neverending Story* (1986). "Midnight Mockery." 7/2: *Jaws the Revenge* (1987). 7/9: *Attack of the 50-Foot Woman* (1958). 332 E. 11th St. (675-6692); double feature $5.

Different Light—6/27: *Valley of the Dolls* (1967). 7/4: *Hello, Dolly!* (1969). 7 P.M. 151 W. 19th St. (989-4850); free.

Film Forum—"Von Stroheim." 6/25–6/27: *The Wedding March* (1928) and *Sunset Boulevard* (1950). 6/29: *Storm Over Lisbon* (1944) and *The Mask of Dijon* (1946). 6/30: *The Lost Squadron* (1932) and *Three Faces East* (1930). 7/1: *Blind Husbands* (1919) and *Friends and Lovers* (1919). 7/2–7/3: *Greed* (1924) and *The Great Gabbo* (1929). 7/4: *The Merry Widow* (1925) and *As You Desire Me* (1932). 7/6: *Foolish Wives* (1922) and *Queen Kelly* (1928). "Harold Lloyd." 6/28: *The Kid Brother* (1927) and various shorts. 7/5: *Girl Shy* (1924) and *A Sailor-Made Man* (1921). "Tout Truffaut." 6/22: *The Green Room* (1978). 6/23–6/24: *Day For Night* (1973). Also: *The Third Man* (1949). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"Tracking Eternity: Max Ophuls' Motion Pictures." 6/25–6/27: *Letter From an Unknown Woman* (1948) and *The Earrings of Madame De* (1953). 6/28 and 6/30: *The Reckless Moment* (1949) and *La Signora di Tutti* (1934). 7/1 and 7/4: *The Bartered Bride* (1932) and *Happy Heirs* (1933). 7/2-7/3: *Caught* (1949) and *The Exile* (1996). 7/5–7/6: *Flirtation* (1932) and *From Mayerling to Sarajevo* (1940). "Movies for Kids." 7/3–7/4: *The Fly* (1958). 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15.

French Institute—"Cinéclub." 6/22: *Gadjo Dilo* (1997). 6/29: *Genealogies of a Crime* (1997). 7/6: *Summer* (1986) and *Man Bites Dog* (1992). Subtitled. Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Japan Society—"Edo Period." 6/25: *Samurai Rebellion* (1967). 333 E. 47th St. (752-3015); $5 members, $8 nonmembers, students, and senior citizens.

Museum of Modern Art—"Strand Releasing: 10th Anniversary." 6/22: *Wild Reeds* (1994). 6/24: *The Neon Bible* (1995). 6/24–6/25: *The Living End* (1991). 6/25–6/26: *Nénette and Boni* (1996). 6/25: *A Self-Made Hero* (1996). 6/26 and 6/28: *Genealogies of a Crime* (1997). 6/27 and 6/29: *A Single Girl* (1995) and *Vive L'Amour* (1994). 6/28 and 7/2: *Stonewall* (1995). 7/1: *Steam: The Turkish Bath* (1998) and *Inside* (1996). 7/5: *The Delta* (1996). 7/6: *Pink Narcissus* (1971). "Paul Robeson." 6/22: *Borderline* (1930) and *Tribute to an Artist* (1979). 6/24: *The Black Emperor* (1936) and *Sanders of the River* (1935). 6/25: *Song of Freedom* (1936) and *My Song Goes Forth* (1937). 6/25: *Body and Soul* (1925). 6/25–6/26: *Big Fella* (1937). 6/26 and 7/4: *King Solomon's Mines* (1937) and *Jericho/Dark Sands* (1937). 6/27 and 7/2: *Mining Review* (1949), *The Proud Valley* (1939), *Tales of Manhattan* (1942), *People's Congressman* (1948), and *Native Land* (1942). 6/28 and 7/3: *Song of the Rivers* (1954). 6/28–6/29: Newsreels. 7/1 and 7/3: *I'm a Negro, I'm an American* (1989). 7/3: Newsreels. 7/4: *The Emperor Jones* (1933). 7/5: *Here I Stand* (1998). "Centennial Celebrations: Astaire and Cukor." 7/2 and 7/4: *The Gay Divorcee* (1934) and *Top Hat* (1935).

Bahr and De Koff *continued from page 101*

Sunday, June 27

The Fifth Dimension

Any self-respecting homo worth his or her salt knows the grind: More than 600,000 paraders and spectators will come together for the 30th Annual Lesbian and Gay Pride March, the world's most massive public affirmation of civil rights. This year's procession includes such niche groups as the Clean & Sober brigade, the Gay Accountants contingent, the ubiquitous Dykes on Bikes . . . and, of course, *you.* (The parade starts at noon on 52nd Street and Fifth Avenue, and proceeds south and west toward Christopher and Greenwich Streets. Call 80-PRIDE.)

Starting at 11 A.M. the same day, queer folk will be traipsing through PrideFest, the festival that stretches from Washington Street south of Christopher to Spring and Barrow Streets with a little something for everyone. At "StageFest," a surprise roster of guests will entertain the masses throughout the day, while the Coffeehouse (yes, it has an acoustic stage) offers respite from the hustle and bustle of the various community leaders, button-peddlers, tattoo artists, and restaurateurs manning the booths outside. Brought the kids? Take them to Kidspace, an enclave presided over by clowns and mimes. There are diaper-changing facilities, too. (Till 10:30 P.M.; call 995-2293.)

Juice for Jesus

For edible goodies, gossip, and God, pig out at the $10-per-person Riverside Church Gay Pride Breakfast (8:30 to 10:45 A.M.; service from 11 A.M. to 12:30 P.M.; 490 Riverside Drive, at 120th Street; call 678-4086).

Studio 54

Pride wouldn't be pride without the ominous, if occasionally pleasing, possibility of Pier 54's collapsing into the Hudson, taking with it 7,000 shirtless, steroid-enriched partyers. This year will be no different as legendary D.J. Warren Gluck breaks out his milk crate of LPs and blasts them for all those whistle-blowing glowstick-twirlers from around the world at Dance 13: The Last Dance of the Century, culminating in a giant fireworks display later that evening. (At Pier 54 at 13th Street; tickets are $35; call 80-PRIDE.)

Lilith Flair

Get down with the gals at Dangerous Curves V, New York's premier lesbian-pride dance; D.J. Kim Miller spins. All proceeds go to benefit the NYC Gay and Lesbian Anti-Violence Project's Lesbian Outreach project. (From 4 to 10 P.M. in the parking lot at the northeast corner of Hudson and Charles Streets; call 714-1184.)

Cowboy Hall of Fame

Those who like to do-si-do with their shirts on can live out all their Marlboro-man fantasies at the Manhattan Mustangs Gay Pride Country Tea Dance, with a little two-step and line dancing. There's a live D.J., free lessons, and beers for a buck. (From 5 to 10 P.M. at the Center, 1 Little West 12th Street; admission is $5; for information, call 475-7099.)

Ongoing Pride-Related Events

Queer @ HERE is a two-week-long celebration of a decidedly bent assortment of plays, music, dance, readings, and performance art. Some of the highlights include spoken-word poet Regie Cabico performing his one-man show ***Onomatopoeia, Onomatopoeia, Onomatopoeia,*** about a Filipino boy growing up in the suburbs of Maryland (June 21 at 9 P.M.); Shelly Mars in ***How Should I Live,*** a playlet about a man in a Nebraskan trailer park (June 23 and 24 at 9 P.M.); Carmelita Tropicana's work-in-progress ***La Sor Juana,*** a show about the seventeenth-century Mexican poet (June 24 and 25 at 8 P.M.); and, from the ever-irreverent Blair Fell, of *Burning Habits* and *The Tragic and Horrible Life of the Singing Nun,* ***Romeo and Medea & Beauty,*** an updated tale of "two tragedies waiting to happen" (June 24 and 25 at 10:30 P.M.). Additional participants include puppeteer **Basil Twist**, poet **Bobby Miller**, playwright **Madeleine Olnek**, and performer-critic **James Hannaham**, cofounder of the Elevator Repair Service theater company. (All performances at HERE, 145 Sixth Avenue; ticket prices range from $5 to $12; call the box office at 647-0202.)

Dreading the anticipated attitude from saucer-eyed muscle queens on the pier? Well, heal your inner gay boy and see ***Beautiful Thing,*** the London play that inspired the fab British flick about two teenagers in love. It's a tickling and touching salve for queers of every orientation. (At the Cherry Lane Theatre, 38 Commerce Street; $45 to $47.50, $25 on June 25; for tickets, call 239-6200.)

Snakebit is a play about a gay guy, his straight best friend, and the woman who slept with them both. It's one of the most entertaining tearjerkers around—a gay *Friends.* (At the Century Center for Performing Arts, 111 East 15th Street; tickets, $17.50 to $47.50; call 239-6200.) ■

7/3 and 7/5: *Damsel in Distress* (1937) and *The Band Wagon* (1953). "Kubrick." 7/6: *The Killing* (1956) and *Paths of Glory* (1957). "Special Screening." 6/22: *Meet Me in St. Louis* (1944). 11 W. 53rd St. (708-9400); free with $9.50 admission.

National Museum of the American Indian—7/8: *Today Is A Good Day: Remembering Chief Dan George* (1998). Smithsonian Institution, George Gustave Heye Center, One Bowling Green (514-3730); free.

New York Public Library—"G.I. Jive." 6/23 at 2:30 P.M.: *Spies* (1944) and *Hollywood Canteen* (1944). "Gay and Lesbian Documentaries." 6/24 at 2:30 P.M. and 6 P.M.: *Dragtime* (1998). Donnell Media Center, 20 W. 53rd St. (621-0619); free.

Ocularis—6/28: *An Unforgettable Summer* (1994). 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); $7.

The Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

Tonic—Call for schedule. Tickets, $4. 107 Norfolk St. (358-7501; www.tonic107.com).

Whitney Museum of American Art—"American Cinema 1900-1950." Call for schedule. 945 Madison Ave., at 75th St. (570-3676; www.whitney.org); free with $12.50 admission.

YWCA Cine-Club—"A Celebration of Japanese Cinema." 6/26–6/27: *The Human Condition, Part III* (1961). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

Retrospective

Prince of Darkness

The cruel and extravagant Erich von Stroheim played many roles during his long, strange life: Jewish immigrant, gonzo silent-movie director, sinister character actor, fake German aristocrat (he added the "von" to distinguish himself from other Hollywood wannabes). He was also a great American artist. On June 25, Film Forum will begin its two-week Stroheim retrospective with 'The Wedding March,' his endlessly fascinating 1928 psychosexual epic. Included are his truncated masterpiece 'Greed' and an Oscar-nominated turn (as an unsmiling self-parody) in Billy Wilder's 'Sunset Boulevard.' See "Museums, Societies, Etc." for more info.

Photograph courtesy of Film Forum/Photofest.

theater

Calista in *Bash*...Shakespeare in the Park

Broadway

Now Playing

Amy's View—You may want to know what this new play by David Hare is about. Hard to answer—the best I can do is: It's about life. About mothers and daughters, husbands and wives, human relations. It is about the childlike artist and the diligent worker; about theater versus real life; about art versus pseudo-art; about being right but ultimately wrong, or wrong but ultimately proven right. It would be an insult to this multifarious play to reveal more. It defies easy summary, prompt evaluation. As Esme, Judi Dench is all you have heard in advance of her dazzling skill, all you have seen of her powerful personality on film, and much, much more. (Simon: 4/26/99.) $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Barrymore Theatre, 243 W. 47th St. (239-6200).*

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (307-4100).*

Art—I sympathize with this play by Yasmina Reza, which was the hit of Paris in 1995 and of London in 1996, and won the Tony award here in 1998. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished. (Simon: 3/16/98 and 10/5/98.) Now with George Segal, Buck Henry, and Wayne Knight. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Andrea McArdle plays the girl; Steve Blanchard plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production. Robert Brill resuscitates a very functional but also eye-catching set. Peggy Eisenhauer and Mike Baldassari's razzle-dazzle lighting caps the razzmatazz. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$85. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Minimalism prevails in this production. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring the ravishing Ruthie Henshall as Velma Kelly. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Closer—A sad, savvy, often funny play that casts a steely, unblinking gaze at the world of relationships. There are four characters. As several years go by, everyone ends up sexually and emotionally involved with everyone else, each trying vainly to get closer to the other. Patrick Marber tells his story in short, staccato scenes in which the unsaid talks as loudly as the said. As Larry, Ciaran Hinds conveys well the weaknesses of a strong man, and Rupert Graves gets the volatile, puppyish but nevertheless hurtful mischievousness of Dan perfectly. As for Alice: No one could capture the intermingled aggressiveness and vulnerability of youth with more empathy than Anna Friel. *Closer* does not merely hold your attention; it burrows into you. (Simon: 4/5/99.) $15–$60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Arthur Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. Elizabeth Franz settles into a quietly and thoroughly moving Linda. Kevin Anderson welds Biff's duality as unmoored drifter and canny *raisonneur* into a totally believable and heartrending amalgam. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, but the lead

Opening

Chop Shtick

Murder! Suicide! Romance! Reggae, dancing ninjas, and kung fu! 'Benten Kozo,' one of those preposterous hyphenates (Kabuki-gangsta-musical comedy) that only the Bat Theater Co. can get away with, returns for a six-week engagement at the Flea Theater on June 25.

Photographs: left, Seth Jackson; right, Cindy Burgess.

does have his haircut. Kenny Loggins, Tom Snow, et al., did the lyrics; Dean Pitchford and director Walter Bobbie did the book. $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

The Iceman Cometh You all know that this is a long but riveting play about hopeless drunks in Harry Hope's saloon downtown—or even farther down, in hell—who survive on a mix of rotgut and pipe dreams, the opium of the messes. But however well you may know *Iceman,* you must see this wondrous production, staged by Howard Davies with consummate artistry. The staging is splendidly pictorial and tirelessly resourceful, and the actors, including five repeaters from the London cast, perform this comic nightmare like an intoxicating dream. Kevin Spacey plays a Hickey who, by the time we meet him, is ice-cold, sinisterly charming, radiating a diabolic beauty. It is a performance to make every nonactor want to take up acting and every actor want to give up in despair. (Simon: 4/19/99.) $50–$100. Mon.–Fri. at 7, Sat. at 1 and 7. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

It Ain't Nothin' but the Blues—Powered by seven singers and a swinging band, the revue traces the history of the blues, starting with chants from the plantation and ending with sets from the bars of Chicago. $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Vivian Beaumont Theatre, 150 W. 65th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

Night Must Fall—Another Broadway revival of an old spine-tingler, this time with Matthew Broderick as the charming sociopath. Judy Parfitt plays the elderly English woman who employs him, J. Smith-Cameron plays her niece, and John Tillinger directs. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/27. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Peter Pan—Cathy Rigby is flyin' again, much to the delight of the kiddies. $25–$75. Wed. at 2 and 7:30, Thurs. at 2, Fri. at 7, Sat. at 2 and 7:30, Sun. at 1 and 6:30. Through 8/29. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

The Phantom of the Opera—Ten leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Ring Round the Moon—Jean Anouilh's 1950 comedy about identical twins who woo the same beautiful woman. A cast of stalwarts, including Marian Seldes, Toby Stephens, and Frances Conroy, star; Gerald Gutierrez directs. $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. Through 6/27. *Belasco Theatre, 111 W. 44th St. (239-6200).*

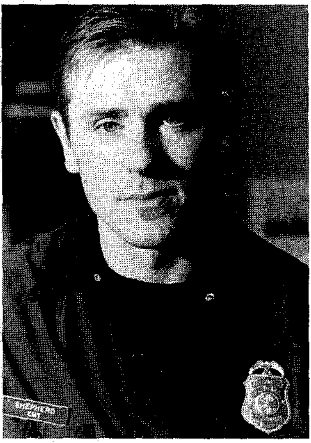
Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) *Party of Five's* Scott Wolf now stars. $25–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, and Sun. at 3. *Golden Theatre, 252 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200).*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Laura Benanti plays the nun turned governess, and Richard Chamberlain plays the widower captain. $30–$75. Tues. at 8, Thurs. at 7, Fri. and Sat. at 8, Sun. at 7; Wed., Sat., and Sun. at 2. Through 6/27. Opened 3/12/98. *Martin Beck*

Opening
Attention Must *Really* Be Paid

Soon, if it hasn't happened yet, Ron Eldard will have two bodies of dialogue duking it out for just a few precious acres of psychic real estate. He already goes to sleep each night with a recording of his 40-minute monologue from *Bash,* the latest work by Neil LaBute, running in a continuous loop by his pillow; once the show opens on June 24, he'll have to start rehearsing the role of Biff in *Death of a Salesman*—Eldard likes his projects small—which he'll assume in late July, just days after *Bash* closes. Granted, the 32-year-old actor already knows some of his lines from *Salesman,* because almost every male drama student in America has been required to memorize the famous bedroom scene between Biff and Happy at some point or another. (In his case, he was 15, studying at the High School for Performing Arts here in Manhattan.) But the LaBute play . . . that, Eldard says, had all the penetrability of granite when he first picked it up. "I couldn't even begin to memorize it," he reports. "It was like opening a book on taxidermy." And speaking of bloodless, unfeeling animals: Wasn't he a bit reluctant to do a play by LaBute, whose films *In the Company of Men* and *Your Friends and Neighbors* are rife with misanthropes? As Willy Loman might argue, his character will not, in all probability, be liked. The actor says he doesn't mind. "I think I enjoy playing dark characters you can't quite write off, discount, or discard," says Eldard, whose nature, incidentally, seems quite sunny. "I like how they sit in that gray area." Indeed, finding the sympathetic sides of troubled, tightly wound people has become something of an Eldard specialty, as anyone who saw him play Shep in *ER.* two seasons ago or Terry Malloy in the failed Broadway production of *On the Waterfront* can attest. The direction of Joe Mantello, Broadway's consummate people person, will also help, and so will the feathery presence of co-star Calista Flockhart, with whom we all associate soul-searching, harmony-between-the-sexes moments in the co-ed bathrooms of *Ally McBeal.* Eldard says LaBute's script doesn't exclusively celebrate our cravenness, either. "There's real humanity in this piece," he notes. "And humor." JENNIFER SENIOR



Theatre, 302 W. 45th St. (239-6200).

The Weir—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. $60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Off Broadway

Previews and Openings

Bash—Or, "the Ally McBeal play." Calista Flockhart stars; Joe Mantello directs; Neil LaBute, author of the films *In the Company of Men* and *Your Friends and Neighbors*, supplies the script. The work is composed of three individual one-acts, all demonstrating the general cravenness of humankind. Also featuring Paul Rudd and Ron Eldard. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30. In previews for a 6/24 opening. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

I'm the One That I Want—After a long hiatus, Margaret Cho is back on the stand-up circuit, breathing sass and ladling out generous helpings of L.A. dish. $30–$35. Tues.–Sat. at 8:30. Previews begin 6/22 for a 7/8 opening. *Westbeth Theatre Center, 151 Bank St. (307-4100).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed., and Thurs. at 8; Fri. and Sat. at 7 and 10; Sun. at 8. Previews begin 6/30 for a 7/22 opening. *Actor's Playhouse, 100 Seventh Ave. (463-0060).*

The Taming of the Shrew—Shakespeare in the Park resumes in the just-renovated Delacorte Theater. Allison Janney plays the title shrew; Jay O. Sanders plays the shrew-tamer; a bunch of other solidly credentialed Broadway players, including Max Wright, round out the cast. Free. Tues.–Sun. at 8. In previews for a 6/27 opening. *Delacorte Theater in Central Park, near 81st St. and Central Park West. Tickets available at both the Delacorte and the Public Theater, 425 Lafayette St. Call 539-8750 for more information.*

The Trestle at Pope Lick Creek—Naomi Wallace's story about two rebellious kids growing up in a small town during the Depression. Lisa Peterson directs. $35. Mon.–Fri. at 8, Sat. at 3 and 8. In previews for a 6/30 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Now Playing

Angelique—Lorena Gale's historical drama, based on the rebellion of an African slave in Montreal during the 1730s. Lisa Gay Hamilton (*The Practice*) stars; Derek Anson Jones (*Wit*) directs. $25–$30. Mon.–Fri. at 8, Sat. at 3 and 8. *MCC Theater, 120 W. 28th St. (727-7765).*

Beautiful Thing—Jonathan Harvey's 1993 play (and later, acclaimed film) about two working-class teenage boys who fall in love. $45–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Through 6/27. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Countess—Gregory Murphy's well-received costume comedy—about the love triangle between John Ruskin, his wife, and painter John Everett Millais—moves uptown. $35–$45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (307-4100).*

A Couple of Blaguards—Tired yet of the brothers McCourt? We thought not! Come see Frank and Malachy's stage version of their coming-of-age story, performed by Mickey Kelly and Michael Judd. $45. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Opening
Shrew-d Planning

It's summer—which, dramatically speaking, means the Delacorte Theatre in Central Park once again blossoms forth with the works of William Shakespeare. A sprawling 'Taming of the Shrew' starts this season, with Allison Janney as the hellcat of the title and Jay O. Sanders as the shrew tamer. Opens June 27 at the just-renovated Delacorte.

Photograph by Carol Rosegg.

East Is East—Ayub Kahn-Din's debut play about the tensions in a large London family helmed by a traditional Pakistani father and a liberal English mother. Directed by Scott Elliott. $50. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

The Gathering—Theodore Bikel stars in this new play, set during the Reagan era in both the United States and Germany, about a family in conflict over its national duties. Written by Arje Shaw; presented by Jewish Repertory Theatre. $35. Tues.–Thurs. and Sat. at 8, Sun. at 7, Wed. and Sun. at 2. *Playhouse 91, 316 E. 91st St. (831-2000).*

Gemini—*See Simon, page 132.* A Mark Brokaw–directed revival of the peppery 1977 comedy by Alberto Innaurato, about the denizens of an Italian neighborhood in South Philadelphia. $10–$45. Tues., Thurs., and Fri. at 8, Wed. at 2 and 7, Sat. at 2 and 8, Sun. at 3. *Second Stage Theatre, 307 W. 43rd St. (246-4422).*

Gertrude & Alice: A Likeness to Loving—A new work

Roshan

continued from page 45

world look like from that vantage point?

R.M.: Oh, it feels *small* [*laughs*]. I don't mean that in an arrogant way. It just gets much, much smaller. The other day, I was talking to my father, and I was telling him, "Dad, you know what it is to go to New Delhi in India and to be *recognized*?" And when it comes to music, once again, every fucking sound has a link. It's all the same. You listen to Hindu sounds; they are very similar to the Gypsy sounds from the southern part of Spain, and that makes a bridge to Latin America. Asian sounds and Latin sounds are the same. The world is suddenly smaller than it ever seemed.

It seems that a frustrating part of the modern celebrity thing is having all these nervous handlers, people who follow you around and look after you and get you mashed potatoes and watch your every word. And I wonder if you ever feel like just jumping into your car and taking off and leaving them all in the dust . . .

R.M.: I've done it.

Is it harder and harder to do that?

R.M.: No, you *have* to do it. Even if you have to scream to be left alone, you do it. "You know what? Leave me *alone!* I need to spend time for myself. I don't want a phone call from my manager! I don't want a phone call from anybody. I'm not even picking up the phone." [*Laughs*] You know what I'm saying? Because that's the only way you can step out of the picture, analyze what you've done, analyze what you *want* to do, and go back and make it happen. At the end of the day, *that's* what the audience is looking for: sincerity and spontaneity at the same time.

Do you get worried that you won't be able to keep this going?

R.M.: It's something that every entertainer worries about. But I'm telling everybody, I have great producers, I have great musicians. I am always looking for new, new sounds and new things. People are not going to be tired of me. In ten years, I won't be doing what I'm doing now. Yeah, I sometimes worry. But I don't want to be too hard on myself. You know, I haven't done too badly. I'm always whipping myself, and now I just need to keep it simple.

Do you ever get scared onstage?

R.M.: No.

What does it say about American culture at this particular moment that the two biggest stars of the summer are you and Jar Jar Binks?

R.M.: Jar Jar Binks?

From Star Wars. *The poor imaginary bastard was just denounced as a racist and outed by* The Village Voice.

R.M.: Really? [*Laughs*] Too bad for him. But I'm planning to be around for longer than just the summer, dude. ■

about the lives and love affair between Gertrude Stein and Alice Toklas, stitched together from their letters and memoirs. Written and performed by Lola Pashalinski and Linda Chapman; directed by Anne Bogart. $30. Tues.–Fri. at 8, Sat. at 7 and 9:30, and Sun. at 3. Through 6/27. *Signature Theatre, 555 W. 42nd St. (244-PLAY).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting in this brave, bizarre rock musical by John Cameron Mitchell. Michael Cerveris stars; Stephen Trask did the music and lyrics. $20–$49.50. Mon., Wed., and Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

Hurrah at Last—A new play by Richard Greenberg about one of his favorite (and most expertly handled) subjects: a tormented writer. Starring Peter Frechette; directed by David Warren. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Gramercy Theatre, 127 E. 23rd St. (719-1300).*

I Love You, You're Perfect, Now Change—A contemporary musical about an amusingly quaint subject: heterosexual love. $49.50–$52.50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

If Love Were All—A musical comedy about Gertrude Lawrence and Noël Coward. Adapted from his works; featuring his songs. Starring Twiggy and Harry Groener. $45–$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

The Job—Shem Bitterman's black comedy about a guy's last-ditch efforts to come clean, only to find himself thwarted by those around him. $30. Tues.–Sat. at 8, Sun. at 3 and 7. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Killer Joe—For the play's final weeks, Scott Glenn rejoins this Tracy Letts thriller about dysfunctional ugliness in a Texas trailer park. $45. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 5. Through 6/27. *Soho Playhouse, 15 Vandam St. (239-6200).*

La Terrasse—Jean-Claude Carrière's comedy about a couple's vain attempts to break up while attempting to lease their apartment. $36. Tues.–Fri. at 7:30, Sat. at 3 and 7:30, Sun. at 3. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Opening

Kid Fears

Two childhood friends, a ramshackle town, a deadly accident: Naomi Wallace's *The Trestle at Pope Lick Creek* has all the ingredients of a solid drama, plus the added benefit of Lisa Peterson's skilled direction. Opens June 30 at the New York Theatre Workshop.

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with Stephen DeRosa. $47.50. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $45. Mon., Tues. , Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (239-6200).*

Snakebit—This is a small, well-made play. In a Hollywood home he is forced to vacate, a young social worker hosts visitors from New York: an ambitious actor friend up for a fat movie role and his forlorn wife, an ex-actress who is the last woman our hero ever bedded. The actor-author, David Marshall Grant, says smart things about East Coast and West Coast, theaters and movies, homos and heteros, men and women. (Simon: 3/22/99.) $17.50–$47.50. Tues.–Fri. at 8, Sat at 3 and 8, Sun. at 3 and 7. *Century Center, 111 E. 15th St. (239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Things You Shouldn't Say Past Midnight—A comedy in three beds by freshman playwright Peter Ackerman. $19–$48. Mon. and Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

This Lime Tree Bower—Three men on a misadventure Conor McPherson–style, meaning booze and tall tales dominantly figure into the action. Ireland and London had it first; directed here by Harris Yulin. $30–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 7/18. *Primary Stages, 354 W. 45th St. (333-4052).*

Thwak—More nifty trickery from the Umbilical Brothers, a well-matched but unrelated pair of kinetic Australians. Likely to give the words *extended run* a whole new meaning. $25–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed.–Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. *Raymond J. Greenwald Theatre, 307 W. 26th St. (239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. Add a supporting cast in which all shine. For this play alone, Edson should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Wonderland—*See Simon, page 132.* Julia Dahl's coming-of-age story about politically ambitious twenty-somethings, set in the modern (and specifically, Clinton) era. $35–$40. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200).*

Off-Off Broadway

The American Revolution—Kirk Wood Bromley's newest play about George Washington and a motley quintet of new recruits. $10. Thurs.–Sun. at 8. Previews begin 7/2 for a 7/4 opening. *Connelly Theatre, 220 E. 4th St. (501-4528).*

Benten Kozo—A return engagement of Jim Simpson's Obie-winning Kabuki-gangsta musical, based on Kawatake Mokuami's nineteenth-century drama about a princess and her missing fiancé. The Bat Theater Co. presents. $20–$35. Wed.–Fri. at 8, Sat. and Sun. at 3 and 8. From 6/25 through 8/8. *Flea Theatre, 41 White St. (226-0051).*

Bigsmörgasbordwünderwerk—A New York debut production from Squonk, a Pittsburgh-based group whose works are often as attention-getting as the names they choose for it. Everything they do is a multidisciplinary mishmash; so is this. $25. Tues.–Fri. at 8:30, Sat. at 8:30 and 11, Sun. at 3. *P.S. 122, 150 First Ave., at 9th St. (477-5288).*

Flight—An evening of two short plays by Ray Bradbury—*The Flying Machine* and *Kaleidoscope*. The former, set in fifth-century China, is about the meeting between an emperor and one of his subjects, who claims to have invented a flying machine; the latter, set considerably later, is about a special mission by a group of astronauts. $15. Tues. and Thurs. at 8, Wed. and Sun. at 7 and 9, Sat. at 2. Through 7/11. *Blue Heron Arts Center, 123 E. 24th St. (332-0027).*

Furious—John Soster's new thriller about the battle between a Wyoming survivalist and his mother, who shows up unbidden one day at his door. $12–$25. Mon.–Fri. at 8, Sat. at 3 and 8. In previews for a 6/28 opening. *New York Performance Works, 85 West Broadway, at Chambers St. (869-0070).*

In Arabia We'd All Be Kings—The directorial debut of Philip Seymour Hoffman, an actor with a great knack for sympathetic freaks. The play, by Stephen Adly-Guirgis, takes place in the new Times Square but features the characters of the old: crackheads, hookers, etc. $12. Wed.–Sat. at 8. Previews begin 6/23 for a 7/8 opening. *Center Stage, 48 W. 21st St. (929-2228).*

Jerusalem Syndrome—A guided tour through the twisted caverns of Marc Maron's mind. $15. Thurs.–Sun. at 7:30. Through 7/3. *Nada 45, 445 W. 45th St. (581-6030).*

Jodie's Body—Aviva Jane Carlin's acclaimed one-woman show about art, femininity, and South Africa. $35. Sat. at 9:30, Sun. at 2, Mon. and Tues. at 8. *ArcLight Theatre, 152 W. 71st St. (595-0355).*

Macbeth—Presented by Gorilla Rep, outdoors, at

Photograph by Joan Marcus.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

the Cloisters. Free. Thurs. at 7, Fri. and Sat. at 8, Sun. at 7. Previews begin 6/24 for a 6/26 opening. *Fort Tryon Park at the Cloisters; call 330-8086 for more information.*

A Midsummer Night's Dream—As interpreted by the Shakespeare Project, complete with funky puppetry. Free. Thurs.–Sun. at 6. *Production roves from city park to city park; call 946-1869 for a complete list of locations and more information. From 6/24 to 6/27: Central Park just north of Sheep's Meadow, at 72nd St. and Seventh Ave.*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $20–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (307-4100).*

Mt. Asagi—A new play by Yuko Hamada, set in the seventeenth century, about a young woman's rebellion against a samurai warlord. Presented by the Japan Performing Arts Company. $15. Tues.–Sat. at 8:30. Runs 6/22 through 6/26. *Sanctuary of Saint Peter's Church, 619 Lexington Ave., at 54th St. (262-0234).*

No Strings Attached—A summer festival of works by Richard Foreman, dean of the New York avant-garde. $12. *Performances are seven days a week, alternating between Nada, 167 Ludlow St., and The Piano Store, 158 Ludlow St. Call for 420-1466 various shows and showtimes.* Runs 7/4 through 8/14.

The Persecution of Arnold Petch—David Hauptschein's chronicle of a paranoid man. $15–$20. Tues.–Sat. at 8. Through 7/10. *Pantheon Theatre, 303 W. 42nd St. (582-5856).*

Queer @ HERE—HERE's second annual festival of gay fantasia, with contributions from a dozen or so people, including Basil Twist and Carmelita Tropicana. $5–$12. Through 6/27. Call for specific shows and showtimes. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

Roald Dahl's Tales of the Unexpected—Four of Dahl's short stories for adults, all demented and thrilling, come to life under the direction of Dan Fields, resident director of *The Lion King*. $15. Fri. and Sat. at 8, Sun. at 3, Mon. at 8. Through 7/12. *Blue Heron Arts Center, 121 E. 24th St. (332-0027).*

Romeo and Juliet: Tribal Rock Musical—Like it says. Pop, reggae, and rap suffuse the 25-actor production; William Electric Black, four-time Emmy winner for his work on *Sesame Street*, composes, directs, and choreographs. $15–$20. Thurs.–Sat. at 7:30, Sun. at 3. Through 6/27. *La MaMa E.T.C., 74A East 4th St. (475-7710).*

Small Craft Warnings—Just as one of Tennessee Williams' first plays, *Not About Nightingales*, closes uptown, the Worth Street Theater steps in with a downtown production of one of his last. Like so many of this season's dramas, all the action takes place in a seedy bar. Starring David Greenspan. $15. Fri. and Sat. at 8, Sun. at 5, Mon. at 8. *Tribeca Playhouse, 111 Reade St. (604-4195).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fanciful creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

Tales From a Traveler—A play about a man's ruminations just before his 500th birthday, when he's forced to decide whether he should die or live for another 500 years. Written and performed in English by Erwin Kokkelkoren; presented by Les Engants Terribles, renowned in Holland for their experimental antics. $12. Thurs.–Sat. at 10, Sun. at 5. Through 6/27. *La MaMa E.T.C., 74A East 4th St. (475-7710).*

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art

Toba Khedoori...David Reed...Mannequins

Galleries

Solos

Madison Avenue and Vicinity

Joseph Beuys—Bronze sculptures and works on paper; through 7/9. Werner, 21 E. 67th St. (988-1623).

Charles Henri Ford—Books, periodicals, and "poem posters" created, written, and/or published between 1929 and 1969 by the Mississippi-born writer and artist who was the editor and publisher of *View,* the influential art and literary magazine of the forties, and has lived and worked in New York since 1934; through 7/2. Ubu, 16 E. 78th St. (794-4444).

Adriane Herman—An environment of paintings, collages, sculptures, prints, and photographs on the subjects of food, art, and women's roles; through 7/30. Baumgold, 128 E. 72nd St. (861-7338).

Aristodimos Kaldis—A survey of paintings executed between 1941 and 1977 by the Greek-American artist (1899–1977), at Bookstein, 50 E. 78th St. (439-9605), through 6/30; and a survey of his monumental late paintings from 1974 to 1977, at the Foundation for Hellenic Culture, 7 W. 57th St. (308-6908), through 8/29.

Jan Matulka—Paintings, watercolors, and drawings depicting views of New York City, Storm King on the Hudson, and Gloucester and Provincetown, Massachusetts; through 7/30. York, 21 E. 65th St. (772-9155).

Stephen Cornelius Roberts/John Evans—Paintings of large-than-life female nudes/Paintings of Maine landscapes. Through 7/23. Stone, 113 E. 90th St. (988-6870).

57th Street Area

José Bedia—Paintings that depict fantastic characters and Afro-Cuban imagery in fablelike narratives; through 7/16. Barquet, 41 E. 57th St. (644-9090).

Michael Brennan—Minimal paintings and works on paper; 6/29–7/31. Yoshii, 20 W. 57th St. (265-8876).

Elizabeth Eyre de Lanux—Correspondence, diaries, sketchbooks, portrait drawings, photographs, and watercolors highlighting the life and work of Elizabeth Eyre de Lanux (1894–1996), an American who married a French diplomat and settled in Paris in 1918, where she worked variously as an Art Deco furniture designer, painter, sculptor, illustrator, and writer; through 10/8. Smithsonian's Archives of American Art Regional Center, 1285 Sixth Ave. (202-357-2700), Mon.–Fri. 9:30–5.

Georges Hugnet—Collages and photocollages by the Surrealist artist, including original works that were reproduced for three books by Hugnet and the books themselves; through 7/16. Zabriskie, 41 E. 57th St. (752-1223).

Norman Lewis—Abstractions on paper made between 1945 and 1975 by this artist (1909–79) whose work is currently the subject of a traveling exhibition organized by the Studio Museum in Harlem; through 8/13. Rosenfeld, 24 W. 57th St. (247-0082).

John McLaughlin—A survey of the artist's geometric abstract paintings from 1952 to 1973; through 7/30. Ameringer Howard, 41 E. 57th St. (935-1110).

Odd Nerdrum—New self-portraits by the Norwegian realist artist; through 7/30. Forum, 745 Fifth Ave. (355-4545).

May Stevens—Recent drawings and prints that depict mysterious images of boats and rowers; through 8/30. Ryan, 24 W. 57th St. (397-0669).

Donald Roller Wilson—A survey of the artist's satirical paintings of animals in human attire; through 7/5. Wright, 41 E. 57th St. (702-0132).

SoHo and TriBeCa

Barton Lidice Benes—Box constructions in which objects are displayed and identified; through 7/30. Lennon, Weinberg, 560 Broadway (941-0012).

Ashley Bickerton—Recent paintings that depict dysfunctional characters, Stone Age natives, and sophisticated monkeys in a place that time forgot; through 7/30. Sonnabend, 420 W. Broadway (966-6160).

Ross Bleckner—New etchings teeming with small organic shapes resembling cells; through 8/30. Senior, 375 W. Broadway (941-0960).

Albert Hoffman—Carved-wood sculptures by a self-taught artist (1915–93) who was born in Philadelphia to a family of Jewish immigrants; spent his adult life near Atlantic City, New Jersey; and took his subjects from his own religious and cultural past, American history, and the natural world; through 7/23. Ross, 568 Broadway (343-2161).

Toba Khedoori—New large-scale drawings in oil and wax on paper; through 7/9. Zwirner, 43 Greene St. (966-9074).

Bill Komoski—New paintings; through 7/23. Feature Inc., 76 Greene St. (941-7077).

Nicholas Krushenick—Early paintings from 1962 and paintings from 1998 by the artist, who died in January; through 6/30. Algus, 25 Thompson St. (966-1758).

Antoine Pevsner—More than 100 drawings made by the Russian Constructivist sculptor between 1912 and 1956; through 7/10. Blum, 99 Wooster St. (343-0441).

Martin Ramirez—Sixteen drawings that have not been previously exhibited, by a Mexican-born artist (1895–1963), who was diagnosed with paranoid schizophrenia and spent more than 30 years, until his death, in a California state mental hospital; through 8/30. Kind, 136 Greene St. (925-1200).

Kenny Schachter/John Corbin—Products from the artist's *Shovelware* lifestyle brand, among them silverware, mugs, floor coverings, wallpaper, tools, and a portrait machine/A re-creation of a set that was used in two scenes in the independent film *Joey's Practice* that were eventually edited out. Through 7/2. Gering, 476 Broome St. (226-8195).

Austin Thomas—The artist's ongoing investigation of the stones people keep and the stories they hold, including 150 interviews with stone-owning artists, curators, critics, and dealers; through 7/30. Meltzer's on view . . . , 588 Broadway (343-8256).

Michael West—Abstract Expressionist paintings from the forties by this artist (1908–91), who changed her name from Corinne to Michael so as not to be judged as a woman artist; through 7/10. 123 Watts, 123 Watts St. (219-1482).

Michael Zwack—Recent paintings of seascapes and mountainous landscapes; through 7/9. Kasmin, 74 Grand St. (219-3219).

Chelsea

Saint Clair Cemin—New white-marble sculptures; through 7/31. Cheim & Read, 521 W. 23rd St. (242-7727).

Laura Emrick—A sculptural installation that transforms the gallery into a "Mars Museum"; 6/23–7/30. Greene Naftali, 526 W. 26th St. (463-7770).

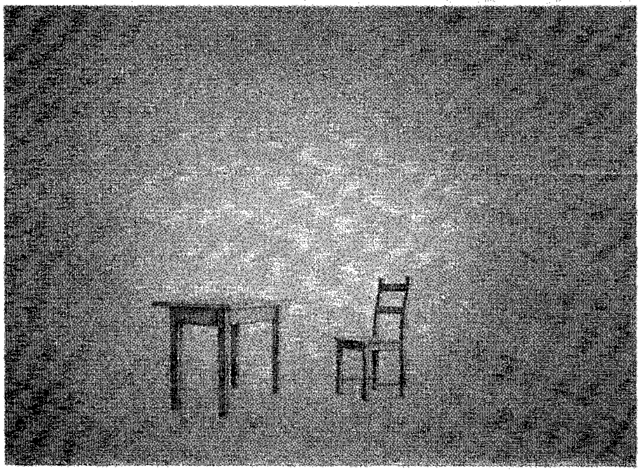
Rita McBride/Sylvia Plimack Mangold—Structures of undulating plywood mounted on steel frames that transform the gallery into an arena/One early "floor" from the seventies and one recent painting from the "tree portraits" series she has painted since the late eighties. Through 7/30. Alexander and Bonin, 132 Tenth Ave. (367-7474).

BG Muhn/Clay Ervin—Paintings in which fields of pastel color are interspersed with images of prostrate bodies, animals, and commonplace objects/Cast-

Talent

Absence Makes the Art

Toba Khedoori's latest wax-on-paper drawings show the L.A.-based artist positioning her images of empty cityscapes, doorways, and chairs to exaggerate the contrast between her works' monumental, impersonal scale (up to 11-by-25 feet) and the eerily human traces those images suggest. At David Zwirner, 43 Greene Street; through July 9.



Photograph courtesy of David Zwirner.

iron or aluminum sculptures of familiar objects. Through 7/10. Stux, 529 W. 20th St. (352-1600).

Michael Paha/Skeet McAuley—An installation of terrariums and aquariums supporting a terrain of plants, insects, and animals/Recent photographs of golf courses. Through 7/30. Feigen Contemporary, 535 W. 20th St. (929-0500).

Other

Liza Lou—*American Glamorama,* installations and sculpture created almost entirely from glass beads, among them the artist's version of an American backyard picnic; through 7/26. Grand Central's Vanderbilt Hall, 42nd Street between Vanderbilt and Lexington Aves. (878-7452), 10–8 daily.

Group Shows

Madison Avenue and Vicinity

Castelli—59 E. 79th St. (249-4470). Recent works on paper by Collins, Johns, Morris, Ruscha, Starn, Therrien, Weiner; through 9/11.

Graham—1014 Madison Ave. (535-5767). "A Summer Day," twentieth-century birdbaths, sundials, garden sculptures, and paintings by Beal, Frishmuth, Glackens, Scudder, others; through 8/13; "Pattern," paintings, drawings, sculpture, and photography by Agee, Bovasso, Crile, Morisse, Obrosey, Siena, others; 6/24–8/27.

Salander-O'Reilly—20 E. 79th St. (879-6606). Paintings by Tom Goldenberg and Stanley Boxer, sculpture by Constantino Nivola; through 7/2.

Wildenstein—19 E. 64th St. (879-0500). "Snow Scenes," paintings and photographs by Brandt, Callahan, Monet, Seurat, Stieglitz; through 7/30.

57th Street Area

Danese—"Walking," with works by Abramovic, Fishman, Fulton, Hartnett, Truitt, Winogrand, others; through 8/27.

DC Moore—724 Fifth Ave. (247-2111). Works by Avery, Cadmus, Jacquette, Kozloff, Lawrence, Wilson, others; through 8/13.

De Nagy—724 Fifth Ave. (262-5050). Recent paintings by Green, Hammond, True, Winkfield; new scrim paintings by James Cambronne; through 7/26.

Fischbach—24 W. 57th St. (759-2345). American realist paintings and works on paper by Artz, Hagin, King, Loftus, Sullivan, Touchton, others; 6/30–8/31.

Goodman—24 W. 57th St. (977-7160). Twenty-seven small black-and-white photographs by Colorado-born Francesca Woodman, with works by Artschwager, Baldessari, Horn, Kiefer, McQueen, Oldenburg, Orozco, Richter, others; through 8/31.

Haime—41 E. 57th St. (888-3550). Sculpture by Brown, Haring, Lichtenstein, Oldenburg, Paladino, Saint-Phalle, others; through 7/24.

McCarron—1014 Madison Ave. (772-1181). Paintings, drawings, and prints by Chicago artists from 1955 to 1995, including works by members of the Hairy Who, the Chicago Imagist Group, others; through 7/31.

Perlow—41 E. 57th St. (644-7171). Works by Ferren, Katz, Naujokas, Pace, Varela, others; through 8/31.

Rosenfeld—24 W. 57th St. (247-0082). "Linear Impulse," experiments with lines by Cousins, Dehner, Hare, Krasner, Seliger, others; through 8/13.

Rubin/Van Doren—730 Fifth Ave. (445-0444). "Another Country: The Constructed Landscape," a multi-venue exhibit of landscape drawings and paintings by Bright, Ellis, Kahlhamer, Lundsager, Rockman, Wolf, others; through 7/9 (also at Sikkema, 530 W. 22nd St., 941-6210; through 7/3).

St. Etienne—24 W. 57th St. (245-6734). Recent acquisitions, featuring prints by Käthe Kollwitz and works by Coe, Grosz, Klinger, Schiele, Moses, others; through 9/3.

Schmidt-Bingham—41 E. 57th St. (888-1122). "A Fishing Trip: Six Men in a Canoe," paintings, photography, prints, and drawings by six friends who have made sixteen annual fishing trips to Spencer Pond in Maine; through 7/16.

Tatistcheff—50 W. 57th St. (664-0907). New works by Bok, Buszko, Geiger, Harkins, Schneider, Tapley, Vavagiakis, others; through 8/13.

SoHo and TriBeCa

Collins—83 Grand St. (226-1861). A sculpture of a house by Lee Stoetzel; landscape photographs in diptych format by James Barth; wall-mounted painted constructions of found materials by Cordy Ryman; through 7/31.

Ingbar—568 Broadway (334-1100). "New York at Large," metropolitan works by Firmin, Reist, Sokolov, Sera; through 8/28.

Kent—67 Prince St. (966-4500). "Dream Architecture," works by Adams, Bennett, Brill, Erlich, Jess, Laffoley, Tanaka; through 7/23.

Marcus—578 Broadway (226-3200). New paintings by Abbott, Collins, Saveri, Smith, Tsao; through 7/9.

M-13—72 Greene St. (925-3007). A preview of works by artists who will be having one-person shows next season, among them Colon, Goldberg, Gonzáles, Kim, Moore, Neher, Rose, Salter, Sofer, Thiele; through 7/31.

Chelsea

Art Resources Transfer, Inc.—Works by Charles Hovland, through 8/27; a new installation by Dorothy Jiji, 6/25–8/26; works by Bangs, Goodwin, Thomas, and Pryor, 6/23–8/26.

Luhring Augustine—531 W. 24th St. (206-9100). "Kill All Lies," video work by Birnbaum, small paintings by DiBenedetto, color photographs by Flynt, installations by Gonzales, monochrome paintings by Mosset; through 7/30.

French—601 W. 26th St. (247-2457). Landscapes, still-lifes, interiors, and sculptures in the gallery's new location, by Adkins, Carey, Dunlap, Ferrin, Tanis, others; through 8/31.

Grimm—505 W. 28th St. (564-7662). Paintings by Euba, Leonard, and Nasso; through 7/9.

Kempner—501 W. 23rd St. (206-6872). "Changing Faces," contemporary portraits by Close, Freud, Peyton, Santlofer, Sherman, Warhol, others; through 7/24.

Martinez—515 W. 27th St. (563-1075). "Pavement: Inside/Outside," urban works Coco, Ghost, Gout, Mosco, Onnen, Sax, Zet, others; through 7/31.

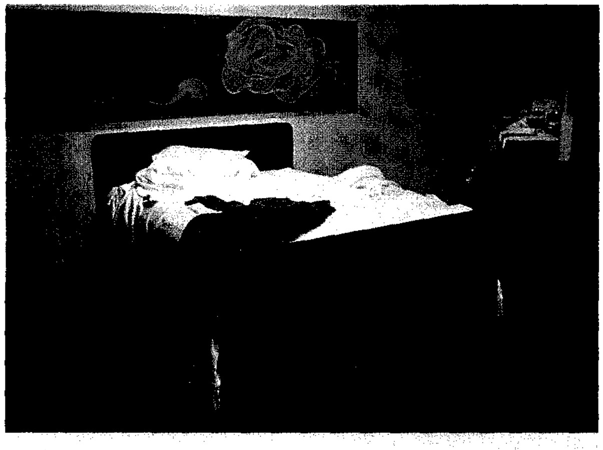
Rosen—525 W. 24th St. (627-6000). "7 Women 7 Years Later," works by Balkenhol, Currin, Andrea, Klein, Ramos, Mapplethorpe, Ruff; through 8/6.

Urbach Architecture—526 W. 26th St. (627-0974). "Luster," photographs of sex clubs by Bosse, iconographic urns by deFazio, heat-sensitive paintings by Hermann, Levittown wallpaper by Liu, and works by Diller, Scofidio, Day, Sanders; through 7/16.

Other

Newhouse Center—Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500). "Visions of Childhood," photographs of children from the Victorian era to the present by Bey, Cameron, Carroll, Fuss, Goldin, Mann, Weston, others; and "Play Things," paintings, sculptures, and photographs that reflect childhood games and toys, by Blake, Burden, Kalka, Pensato, Phelan, Wilson, others; through 10/3.

White Columns—320 W. 13th St. (924-4212). "Hang Time," photographs of suspended Nerf footballs by Pam Lins, videotapes of Coney Island thrill-seekers by Neil Goldberg, and works by Alexa, Cohen, Lionni, Raggett, Ray; 6/25–8/1



On View

See what one of New York's most idiosyncratic artists has been up to over the past two and a half decades in "David Reed Paintings: Motion Pictures," a traveling exhibition that originated at the Museum of Contemporary Art in San Diego and includes two groups of paintings—his abstract "brushmark" works from 1974 and his renderings of swirling forms that appear to be frozen in motion, dating from the mid-eighties to 1995—as well as his multimedia re-creations of bedrooms in Hitchcock's *Vertigo* (above, *Scottie's Bedroom,* 1994) with Reed's paintings on their walls. At P.S. 1 Contemporary Art Center, 22–25 Jackson Avenue at 46th Avenue, Long Island City; through August 29.

Photography

Richard Barnes—Photographs of the archaeological excavations beneath the California Palace of the Legion of Honor in San Francisco; through 7/24. Architectural League of New York, 457 Madison Ave. (753-1722).

Sasha Bezzubov/August Sander—Photographs of middle-class Western tourists in developing countries/Photographic portraits taken in Weimar Germany. Through 7/20. Mann, 210 Eleventh Ave. (570-1223).

De Lellis—47 E. 68th St. (327-1482). "Animals Are Funny People," silly, pet-friendly photographs by Erwitt, Quigley, Wegman, Winogrand, Ylla, others; through 9/18.

William Gedney—Photographs of American homes, shot at night; 6/25–7/31. 292, 120 Wooster St. (431-0292).

Chip Hooper—Landscape photographs by a California photographer; through 9/11. Carter, 560 Broadway (966-1933).

ICP—1130 Fifth Ave., at 94th St. (860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Sea Change," contemporary photographs of seascapes by Adams, Cooper, Flick, Klipper, Stewart, West, Yamazaki, others; and "Myths, Dreams, and Realities in Contemporary Argentine Photography," with works by Casaballe, Díaz, Gil, Lestido, Valansi, Zout, others; through 9/26.

ICP Midtown—1133 Sixth Ave., at 43rd St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Class of '99," photography by the graduating students of ICP's one-year certificate programs; through 7/4.

James Karales—Vintage photographs from 1956 to 1971 by the American photojournalist; through 7/31. Greenberg, 120 Wooster St. (334-0010).

Klotz—22 E. 72nd St. (327-2211). "Down From Up," photographs executed with elevated cameras; through 7/9.

Michiko Kon—Still-life photographs of surreal objects fashioned from organic materials, including tenta-

Photograph courtesy of P.S.1 Contemporary Art Center.

cle-covered melons and a hat composed of fishheads; through 8/14. Aperture, 20 E. 23rd St. (505-5555).

David LaChapelle—Photographs by an artist whose commercial work has been seen in the campaigns of Jean Paul Gaultier, Giorgio Armani, MTV, Pepsi, and Levis; through 9/15. Shafrazi, 119 Wooster St. (274-9300).

Leica—670 Broadway (777-3051). "Russia in Transition," photographs from 1978 to 1998, with works by Yevgeny Khaldei; 6/25–8/7.

Marks—522 W. 22nd St. (243-0200). Photographs of the suburban United States from 1968 to 1978 by iconic American photographers Adams, Owens, Wessel; through 7/16.

Ray K. Metzker/Cath Pearson—Fifty black-and-white urban photographs from 1958 to 1983; through 8/13/Thirteen aerial photographs of people sleeping in their beds; through 7/2. Miller, 20 W. 57th St. (397-3930).

Tina Modotti and Edward Weston—Images from the photographers' twenties documentary collaboration in Mexico; through 7/17. Throckmorton, 153 E. 61st St. (223-1059).

Francesca Woodman—Black-and-white photographs taken between 1972 and 1981, the year the artist died, that depict images of her body with found objects; through 8/31. Goodman, 24 W. 57th St. (977-7160).

Museums

Abigail Adams Smith Museum & Gardens—"Smith's Folly: 200 Years of History, 60 Years of Preservation." Newspaper and magazine articles, artwork, photographs, and other ephemera relating to the museum's 60-year history; through 7/31. 421 E. 61st St. (838-6878), Tues.–Sun. 11–4 (on Tuesdays in June and July, the museum is also open 6–9 P.M. for its summer-garden evenings); $5, $3 students and seniors.

American Craft Museum—"Brooching It Diplomatically: A Tribute to Madeline K. Albright." Brooches by artists from around the world that were created as a tribute to the secretary of State and were commissioned by the collector and jewelry authority Helen Drutt English; through 8/8. . . . "Stop Asking, We Exist: 25 Contemporary African-American Craft Artists"; through 8/8. . . . "The Spirit of Cloth: African-American Quilts Today." Fiber-art works by more than 30 African-American artists from the Women of Color Quilter's Network; through 10/10. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The *Endurance:* Shackleton's Legendary Antarctic Expedition." More than 150 photographs by ship photographer Frank Hurley documenting Sir Ernest Shackleton's voyage to the Antarctic in 1914; through 10/11. . . . "Epidemic! The World of Infectious Disease." Dioramas, three-dimensional models, videos, films, interactive computer systems, and photographs; through 9/6. Central Park West, at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Bamboo Masterworks: Japanese Baskets From the Lloyd Cotsen Collection"; through 6/27. . . . "Fire Over Earth: Ceramics From the Collection of the Asia Society"; through 8/29. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8, free admission); $4, $2 students and seniors.

Brooklyn Museum of Art—"Impressionists in Winter." Paintings of winter scenes by Monet, Renoir, Pissarro, Sisley, Caillebotte, and Gauguin; through 8/29. . . . "Mariko Mori: Empty Dream." Multimedia installations that feature large-scale computer-generated photographs of the artist in futuristic scenes; through 8/15. . . . "The Matthew Scott Sloan Collection of American Furniture"; through 9/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Tues.–Fri. 10–5 (Thurs. to 8), Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"El Nuevo Mundo: The Landscape of Latino Los Angeles." Photographs by Camilo José Vergara that reveal the transformation of the physical character of Los Angeles County as its population has become increasingly Latin; 6/29–9/5. . . . "The Huguenot Legacy: English Silver 1680–1760." Examples of silver produced by Huguenot silversmiths working in London in the seventeenth and eighteenth centuries, from the collection of Alan and Simone Hartman; through 8/8. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $5, $3 seniors and students.

Dahesh Museum—"Revealing the Holy Land." Photographs of Jerusalem and the Sinai Desert taken between 1850 and 1880 by the French writer Maxime du Camp, the Alsatian photographer Auguste Salzmann, and Sergeant James McDonald of the Royal Engineers; through 8/28. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Drawing Center—"A Measured Quietude: Contemporary Irish Drawings." Recent works on paper by eight Irish artists; 6/23–7/30. 35 Wooster St. (219-2166), Tues.– Fri. 10-6, Sat. 11–6; donation suggested.

Frick Collection—"The Medieval Housebook: A Fifteenth-Century View of Life." The first American exhibition of the legendary illustrated book offering a view of life in a princely court at the end of the late Middle Ages; through 7/25. . . . "From the National Gallery of Art to the Frick Collection: Manet's *The Dead Toreador* and *The Bullfight*—Fragments of a Lost Salon Painting Reunited." The first exhibition of two fragments of a painting that was originally titled *Incident in a Bullfight* and was cut into pieces by the artist after he exhibited it at the Paris Salon in 1864; through 8/22. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"When Time Began to Rant and Rage: Figurative Painting From Twentieth-Century Ireland." Paintings from public and private collections in Ireland, by Sir John Lavery, Paul Henry, Jack B. Yeats, Mary Swanzy, and others; through 7/24. New York University, 100 Washington Square East (998-6780), Tues., Thurs.–Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Solomon R. Guggenheim Museum—"Surrealism: Two Private Eyes, The Nesuhi Ertegun and Daniel Filipacchi Collections." Approximately 700 works from the collections of Daniel Filipacchi and the late Nesuhi Ertegun, longtime friends who assembled two of the most important private holdings of Surrealist art; through 9/12. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Japan Society—"Crosscurrents: Masterpieces of East Asian Art From New York Private Collections." Ceramics, calligraphy, sculpture, ceramics, bronze, and lacquer works from various private New York collections; through 7/11. 333 E. 47th St. (832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum—"Facing West: Jews of Central Asia and the Caucasus." More than 300 objects, among them costumes, jewelry, and ceremonial art, illuminating Jewish life in Bukhara, Samarkand, and Tashkent in Central Asia and the areas of Dagestan and Azerbaijan in the Caucasus, all drawn from the Russian Museum of Ethnography in St. Petersburg; through 10/17. . . . "Sophie Calle: The Eruv of Jerusalem." An installation of photographs and text by the French artist, inspired by the concept of *eruv,* a rabbinic prohibition against carrying objects outside one's home on the Sabbath; through 10/17. . . . "Shari Rothfarb: Water Rites." An installation exploring the Jewish tradition of *mikvah* (ritual bath); through 10/17. . . . "Sigmund Freud: Conflict and Culture." An exhibition organized by the Library of Congress examining the life and work of the psychoanalyst through vintage photographs, prints, films, manuscripts, letters, and documents from the library's collection; through 9/9. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Klee Cities." Paintings, drawings, and works in other media by Paul Klee depicting cities, drawn from the museum's Berggruen Klee Collection; through 9/5. . . . "Gustave Moreau: Between Epic and Dream." A retrospective of paintings, watercolors, and drawings by the French Symbolist painter (1826-1898); through 8/22. . . . "Cézanne to Van Gogh: The Collection of Doctor Gachet." Works by Van Gogh, Cézanne, Pissarro, Renoir, Sisley, and others that originally were in the collection of Dr. Paul-Ferdinand Gachet (1828–1909), among them some 50 paintings and drawings that have never before been lent by the Musée d'Orsay, Paris; through 8/15. . . . "Barbara Chase-Riboud: The Monumental Drawings." Twenty-four drawings by the sculptor and writer that memorialize historical, literary, and artistic figures; through 9/5. . . . "Prayer Book for a Queen: The Hours of Jeanne d'Evreux." A display of the pages from the medieval prayer book, whose depictions of the Christmas and Easter stories and the life of the crusader king Saint Louis are among the most evocative paintings of the Gothic era; through 8/29. . . . "Devotions and Diversions: Prints and Books From the Late Middle Ages in Northern Europe"; through 8/29. . . . "Recent Acquisitions of Twentieth-Century Design and Architecture"; 6/29–11/14. . . . "Our New Clothes: Acquisitions of the 1990s." Fashion masterworks by Geoffrey Beene, Calvin Klein, Giorgio Sant'Angelo, and other designers acquired by the museum's Costume Institute over the past decade; through 8/22. . . . "Hans Hofmann at the Metropolitan Museum of Art." Paintings by the abstract artist and influential teacher from the museum's collection, including nine paintings of "The Renate Series"; through 10/17. . . . "Guardians of the Longhouse: Art in Borneo." The first American exhibition devoted exclusively to the Kenyah-Kayan art of central Borneo; through 1/16/2000. . . . "Magdalena Abakanowicz on the Roof." A selection of the artist's sculptures on display on the museum's rooftop; through 10/30. . . . "The Nature of Islamic Ornament, Part III: Geometric Patterns." The third exhibition in a four-part series covering designs in Islamic ornamentation; through 7/18 . . . . "The Treasury of Saint Francis of Assisi." Approximately 70 masterpieces of medieval and Renaissance panel painting, goldsmiths' works, textiles, and manuscript illuminations from Assisi as well as works from European and American collections; through 6/27. . . . "Mirror of the Medieval World." Jewelry, manuscripts, sculptures, and other works acquired by the museum since 1977; through 7/15. . . . "American Folk Art in the Metropolitan Museum of Art." Paintings, watercolors, drawings, and portrait miniatures by Rufus Hathaway, Edward Hicks, Joshua Johnson, Ammi Phillips, and others working within naïve and provincial traditions in the United States during the eighteenth and nineteenth centuries; through 9/5. . . . "Treasures of Early Photography From the Rubel Collection." Works by William Henry Fox Talbot, David Octavius Hill, Robert Adamson, Roger Fenton, and Julia Margaret Cameron; through 9/19. . . . "The Practice of Japanese Art: An August and Accomplished Heritage." Buddhist and decorative painting and calligraphy, along with ceramics, lacquers, metalwork, and woodblock prints; through 1/30/2000. . . . "Late–16th Century to Early–19th Century Indian Drawings"; through 7/5. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

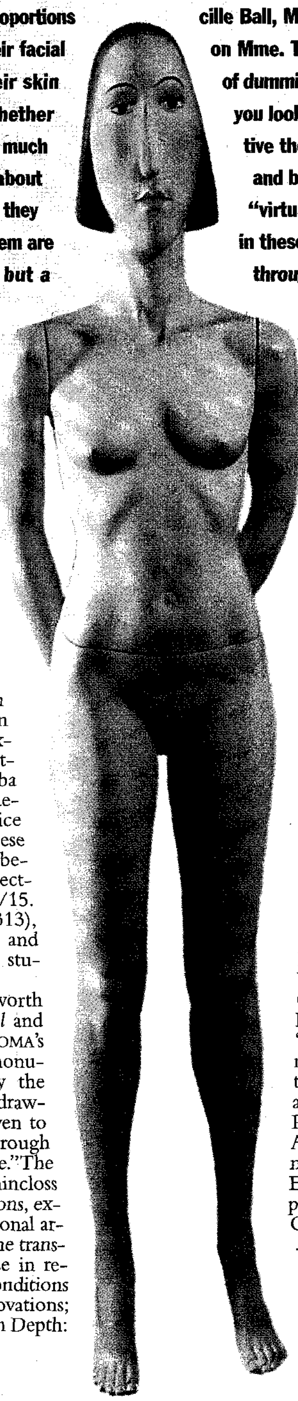
El Museo del Barrio—"Cinema Kinesis." A life-size motorized pop-up movie theater by Uruguayan artist Marta Chilindrón; through 6/30. . . . "The S-Files." Works by 23 emerging New York-based Latino artists and U.S.-born artists of Latin American descent who have submitted work to the museum; through 6/30. . . . "Puerto Rican Santos de

Retrospective

I Sing the Body Inanimate

The Fashion Institute of Technology's graduate students have applied their formidable skills and imagination to an exhibition on view at the Museum at FIT through August 14: "Who's the Dummy? Defining Mannequins." At once ruminative and effervescent, the show ranges from the obvious—synthetic bodies used to "flesh out" garments in commercial clothing displays—to the wider shores of human substitutes. Most of the store-window figures, grouped into ad hoc families, are stripped nude to reveal the spectrum of human proportions honored in different eras. Their facial features vary, too, as do their skin tones, and these aspects, whether naturalistic or surreal, will say much to the sociologically minded about the tenor of the times in which they were designed. A number of them are eerily incomplete (no head but a knob for carrying; an empty space below the hipline) or capable of infinite modification through interchangeable parts. (Buried in FIT's basement is a warren of cubbyholes filled with legs, arms, hands, and heads.) Prominent, too, are dress forms used in the making of clothes. Some of these—among them a handsome wire cage like a spider web with aspirations to bosom and hips—are adjustable, shifting dimensions according to the demands of the occasion. Reaching beyond the confines of fashion are mannequins used for instruction in medicine and practice for rescuers, a ventriloquist's spokesperson, and celebrity dummies (Lucille Ball, Marilyn Monroe) that encroach upon Mme. Tussaud's turf as well as dummies of dummies (Barbie and her Ken). The more you look, the more haunting and provocative the experience becomes. Your flesh and blood make you an alien among this "virtual" population, yet you recognize in these mock people your own efforts—through activities like diet and exercise and aids like clothes and cosmetics—to remodel your body according to an arbitrary vision.

Tobi Tobias



Palo: Sculptures Between Heaven and Earth." Forty-five carved wooden saint and holy figures from the museum's permanent collection; through 6/30. 1230 Fifth Ave. (831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—"A Congo Chronicle: Patrice Lumumba in Urban Art." Paintings from the Congolese Urban Art movement, which began in the early twenties and is still extant, and by one of its best-known members, Tshibumba Kanda-Matulu, whose work depicts the rise and fall of Patrice Lumumba, the hero of Congolese independence who, in 1960, became the nation's first freely elected prime minister; through 8/15. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun.12–6; $5, $2.50 seniors, students, and children.

Museum of Modern Art—"Ellsworth Kelly: *Sculpture for a Large Wall* and Other Recent Acquisitions." MOMA's first showing of the artist's monumental sculpture acquired by the museum last fall and of early drawings and paintings recently given to the museum by the artist; through 7/6. . . . "The Un-Private House." The first project of the Lily Auchincloss Series of Architecture Exhibitions, examining 26 homes by international architects whose designs reflect the transformation of the private house in response top changing cultural conditions and rcent architectural innovations; through 10/5. . . . "Collecting in Depth: Drawings by Grosz, Schwitters, Ernst, and Klee." Works by these four artists who were active in Germany from 1910 through the thirties; through 7/20. . . . "Abby Aldrich Rockefeller and Print Collecting: An Early Mission for MOMA." Approximately 100 of the nearly 1,600 prints left to the museum by Mrs. Rockefeller, by George Bellows, Emil Nolde, Henri de Toulouse-Lautrec, Diego Rivera, and others; 6/24–9/21. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Heritage of Care: The American Society for the Prevention of Cruelty to Animals." An exhibition tracing the history of the ASPCA in New York; 7/3–10/31. . . . "New New York Views: Recent Acquisitions." Recently acquired paintings of New York City by Moses Soyer, Tom Christopher, Sharon Florin, Daniel Hauben, and others; through 9/5. . . . "Paul Robeson: Artist and Citizen." A multimedia celebration of the life of the actor, singer, and human-rights activist; through 9/5. . . . "The Astor Place Riot: Looking Back 150 Years." A look at the causes behind the infamous riot that occurred when the English actor William Macready appeared in *Macbeth* at the Astor Place Opera House in 1849; through 10/24. . . . "Gotham Comes of Age: New York Through the Lens of the Byron Company." Photographs documenting New York City life from the late 1890s to 1942 that were donated to the museum after the 1942 closing of New York's preeminent photography studio; through 9/26. . . . "Washington's New York." Paintings, costumes, maps, furniture, documents, and relics relating to George Washington's experiences in New York City as a military commander and political leader; through 7/4. . . . "Landscapes of Hope: Rebuilding New York City's Neighborhoods." Photographs by Larry Racioppo documenting the rebuilding of various New York City neighborhoods; through 6/27. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $3 students and seniors.

Museum of the Fashion Institute of Technology—"Who's the Dummy?: Defining Mannequins." An exhibit curated by F.I.T. graduate students exploring the various meanings and forms of mannequins; through 8/14. . . . "Monumental and Intimate: Tapestries by Helena Hernmarck." Tapestries and woven samples, as well as sketches, videos, and photographs chronicling the weaver's career; through 8/28. . . . "Papiers à la Mode: Illusions of Fashion." An overview of 300 years of fashion as seen through 25 dresses created from paper by Belgian artist Isabelle de Borchgrave and Canadian costume designer Rita Brown; through 8/7. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design and School of Fine Arts—"Men Without Women: Paul Cadmus as Curator." An exhibition organized by Cadmus of paintings, works on paper, and sculptures that depict men, by Robert Rauschenberg, George Tooker, Kenyon, Cox, N. C. Wyeth, and others; through 8/29. . . . "Recent Acquisitions 1997–1998." Paintings, prints, drawings, and sculptures given to the Academy last year by newly elected members; through 7/4. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 seniors and students.

New Museum of Contemporary Art—"Open House: Michael Smith and Joshua White." An installation of a SoHo loft space that belongs to an imaginary middle-aged artist who is using an open house event as an opportunity to show his art to real-estate agents; through 6/27. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"Netherlandish Prints From the New York Public Library." Prints and books from the Library's Miriam and Ira D. Wallach Division of Art, Prints, and Photographs; through 6/26. . . . "Nabokov Under Glass." An exhibition drawn from the Vladimir Nabokov Archive of the Henry W. and Albert A. Berg Collection of English and American Literature, presented on the occasion of the centennial of the writer's birth; through 8/21. . . . "Inventing the American Past: The Art of F. O. C. Darley." A selection of drawings and sketches by the American illustrator (1821–1888) of such literary classics as *The Legend of Sleepy Hollow* and *The Old Curiosity Shop* drawn primarily from the library's Miriam and Ira D. Wallach Division of Art; through 6/26. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Uncle Sam: The Face of a Nation"; through 8/21. . . . "Yadda, Yadda, Yadda: Quotations About New York"; through 8/21. . . . "Dance for a City: Fifty Years of the New York City Ballet." Costumes, musical scores, handbills, photographs, dancer's scrapbooks, and other ephemera; through 8/15. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"0044: Contemporary Irish Art in Britain"; through 8/29. . . . "Animal.Anima.Animus."; through 8/29. . . . "David Reed Paintings: Motion Pictures"; through 8/29. . . . "Anna Oppermann: Being different (Why is she so different?) 1970–1986"; 6/20–8/29. . . . "Site-Specific Project by Claude Lévêque"; through 8/29. . . . "Paintings by John Tweddle From the Robert C. Scull Collection"; through 8/29. . . . "Pavilion by Philip Johnson." A D.J. booth and dance pavilion designed by the architect for "Warm Up," P.S. 1's second annual outdoor-D.J. series; through 9/11. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-

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YOU'VE JUST MISSED THE FIRST SIGN OF BREAST CANCER IF YOU DIDN'T SEE THE SMALL DOT IN THE UPPER LEFT HAND CORNER. Because it can start that small inside your breast. That's why a yearly mammogram is a must, especially if you're over 50. Doctors agree that the older you get, the higher the risk of breast cancer. But early detection increases your chance of successful treatment. While you may have missed the first sign of breast cancer, a mammogram won't. For more information, please call the American Cancer Society at **1-800-ACS-2345.**

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2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"New York Collects: Drawings and Watercolors, 1900–1950." Works on paper drawn from 73 collections in and around New York; through 8/29. . . . "Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 8/8. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Queens Museum of Art—"Global Conceptualism: Points of Origin, 1950s–1980s." The history of conceptual art as seen through the works of more than 135 artists; through 8/29. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Smithsonian National Museum of the American Indian—"Pomo Indian Basket Weavers." More than 100 masterworks created in the early–twentieth century by 40 artists of the Pomoan peoples of Northern California; through 8/15. 1 Bowling Green (514-3712), 10–5 daily; free.

Studio Museum in Harlem—"To Conserve a Legacy: American Art From Historically Black Colleges and Universities." Works of art drawn from the collections of Clark Atlanta University, Fisk University, Hampton University, Howard University, North Carolina Central University, and Tuskegee University; through 7/11. 144 W. 125th St. (864-4500), Wed.– Fri. 10–5, Sat. and Sun. 1–6; $5, 3 seniors and students (free on the first Sat. of every month).

Whitney Museum of American Art—"The American Century: Art & Culture 1900–2000." The first part of a two-part exhibition exploring this century's art and culture, covering the years 1900 to 1950 and comprising works drawn from the museum's collection and from public and private institutions across the country; through 8/22. 945 Madison Ave., at 75th St. (570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a $2 service charge by calling 877-WHITNEY or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—"Whitney Philip Morris: Wall Drawings by Byron Kim." Several large-scale, site-specific wall drawings created with dust and dirt collected from the Philip Morris Companies Building, in which the gallery is located; through 7/16. 120 Park Ave., at 42nd St. (878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—20 Rockefeller Plaza (636-2000). 6/23 at 10: "Hebrew Books and Manuscripts." On view from 6/19. 6/24 at 2: "Guitars Owned by Eric Clapton." On view from 6/18.

Doyle—175 E. 87th St. (427-2730). 6/30 at 10: "Fine Furniture, Decoration, and Paintings." On view from 6/26.

Phillips—406 E. 79th St. (570-4830). 6/29 at 10:30: "Furniture, Silver, Decorations, and Asian Works of Art." On view from 6/24.

Sotheby's—1334 York Ave., at 72nd St. (606-7000). 6/23 at 2: "Garden Statuary." On view from 6/18. 6/24 at 10:15 and 2: "Nineteenth Century Furniture." On view from 6/19. 6/28 at 10:15 and 2: "Coins." On view from 6/25. 6/28 at 10:15 and 2, and 6/29 at 10:15: "Comic Books." On view from 6/24. 6/29 at 10:15 and 2: "Nineteenth Century Paintings." On view from 6/24.

Swann Galleries—104 E. 25th St. (254-4710). 6/24 at 10:30: "Maps and Atlases, Decorative Graphics." On view from 6/19.

Ground Rules:
Galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

restaurants

Marco Polo...New American...Haute Float

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 17 State St., Battery Park, next to Ferry Terminal (809-5508). (M–E) AE, MC, TM, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bar 89—This sleekly contemporary bar, done in black, white, and industrial, also serves food of the burger-and-fries variety. They're awfully proud of their martini here as well. *89 Mercer St. (274-0989). (I) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. *451 Washington St. (966-4900). (E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

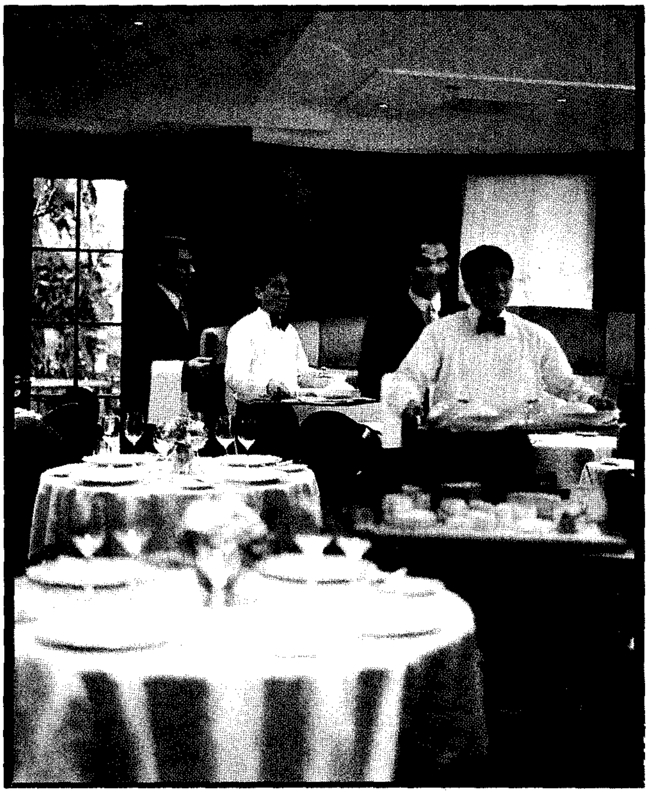
The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Deanna's—Owner and recording artist Deanna Kirk sings nightly at her relocated supper club, now on the Lower East Side, where surprise guests drop in for impromptu performances. Silk lampshades and candlelight transform a space built in the twenties as a Yiddish theater, and an alumnus of the kitchens of Le Cirque and Bouley turns out American bistro fare. *107 Rivington St. (420-2258). (I) ($).*

ASK GAEL

Of all that's new, what's got starch and grand aspirations?

For moneyed gourmands with haute standards, Cello, in a 1901 townhouse on the Upper East Side, offers stately elegance and serenity. It's not just familiar faces from the ranks of Le Bernardin that trumpet starstruck ambition. It's the classic service tango and Laurent Tourondel's marvelous food delivered under silver, porcelain, and crystal cloches. The chef, who prepped at Troisgros in France and C.T. here, sends sublimely truffled shrimp ravioli or creamed eggs with caviar as a welcome to the $62 tasting. He's not trying to shock the bourgeoisie with insolent invention, just dazzle taste buds with an inspired flavor palette, as in poached foie gras with Banyuls-pickled onions, crusty-rice-flaked scallops, Atlantic turbot with sage-wrapped foie gras, and steamed rouget with sauce vierge and parmesan pesto. After dessert—frozen crème brûlée in coffee-spiked chocolate tuile, perhaps, or passion-fruit-banana meringue—come petits fours, tartlettes, chocolates, and citrus-glazed puffs (donut holes gone uptown). (53 East 77th Street; 517-1200.)



Photograph by Kenneth Chen.

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (791-WINE). (I) AE, DC, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

I Tre Merli—Bustling SoHo loft-like space, specializing in Northern Italian (specifically Genovese) cuisine. Try the homemade pastas and focaccia sandwiches. *463 W. Broadway (254-8699). (M–E) AE, DC, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Namaskaar—Billing itself as an "Indian bistro," this SoHo newcomer offers all the tikka, tandoori, and vindaloo you'd expect, plus some you might not. Try the house Biryani (a layered casserole of shrimp, lamb, chicken, and vegetables), popcorn crawfish in yogurt sauce, chicken-tikka Caesar salad, or—to satisfy a gargantuan curry craving—the all-you-can-eat $8.95 Sunday brunch. *337A W. Broadway (625-1112). (I) AE, CB, DC, DS, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

S.O.B.'s—Few people know there's a kitchen in this popular Latin American music hall. The menu—a fusion of Latin, Caribbean, and Brazilian flavors—includes dishes like grilled shrimp tossed with tropical relish and chicken breast stuffed with plantains and chorizo. *204 Varick St. (243-4940). (I–M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

The Screening Room—You don't need to be a cineast to love this cool, comfortable restaurant, with its velvet curtains and high ceilings, but it helps. The adjacent movie theater runs a terrific program of independent and foreign films. The restaurant repertoire, however, is creative American: Pan-fried artichokes, cedar-planked salmon, and lemon-caramel icebox cake are a few of the standouts. *54 Varick St. (334-2100). (M–E) AE, DC, MC, TM, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

South Street Seaport

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish, or beef. Perfect for pre– or post–Film Forum noshing. Live opera performances on Sunday nights. *220 W. Houston St. (229-0314). (M) AE, MC, TM, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Bombay City—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private parties; there's even room for a dance floor. *29 Seventh Ave. S., nr. Bedford St. (414-0931). (I–M) AE, DC, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

LeGans Bistro & Bar—Those romantic, cobblestone-paved streets of the meatpacking district seem a perfect setting for a French bistro like this new one, offering a menu of staples like bass, rack of lamb, and cod, all finished with a Provençal-ish flourish. *46 Gansevoort St. (675-5224). (M) AE, MC, V.*

Mono—The chef at this West Village bistro derives intense flavors from herbs, spices, and flavored oils, keeping butter and cream to a minimum. You couldn't tell by the taste of dishes like star-anise-cured salmon tartare with lentil pancake, vanilla-roasted spring vegetables, and chamomile-steamed wild striped bass. Each of three tasting menus—market, vegetarian, and seafood—is paired with appropriate wines. *342 W. 11th St. (645-9009). (M) AE, DC, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Object of Desire
Sipping Pretty

To permeate her refreshing float with the essence of root beer, Maloney & Porcelli's pastry chef Anne McManus flavors house-made ice cream with sassafras powder she procures from an herbalist. And, thanks to the bottle of Stewart's root beer that accompanies each chocolate-straw-topped order, diners double as their own soda jerks. (37 East 50th Street; 750-2233.)

Photograph by Dasha Wright Ewing.

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

Bellew—The hand-carved dark woods, chandeliers, and cozy booths of this Murray Hill duplex are meant to evoke classic New York, as is the seasonal American menu of wood-grilled seafood, steaks, and chops. But the kitchen shows contemporary creativity with dishes like chestnut-honey-braised-duck salad, and shellfish-saffron chowder with Maine periwinkles. *167 E. 33rd St. (685-1466). (M–E) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood

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preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Armani Café—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bar—or at one of the outdoor tables, in season—where the Italian-accented salads, sandwiches and soups change daily. *110 Fifth Ave., at 16th St. (727-3251). (I) AE, MC, V.*

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a

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Takeout
Party People

From left, asparagus vichyssoise with chive blossoms, a cheese plate, lobster-corn chowder.

The talented young husband-and-wife catering team of Marco A. Moreira and Jo-Ann Makovitzky, formerly of Bouley, La Caravelle, the Quilted Giraffe, and the Mark, have been wowing their clients for the past four years with their restaurant-quality dinners designed around wine enthusiasts' cellars. At the end of this month, they will branch out with Marco Polo Café and Caterers, just a stone's throw from the Union Square Greenmarket. "We wanted this to look like a cozy private kitchen serving very fresh spontaneous food to showcase our catering," says Makovitzky, as she surveys the pale-green café with oatmeal-colored tiles, offset with a warm mahogany European-style espresso counter and three small tables set against a banquette in the window. The small but selective menu changes daily, and features, in addition to dinner-party-ready entrées, an inspired choice of soups, sandwiches, and salads like fresh corn with lobster, or fresh hearts of palm stacked with tomato. Instead of an improvisational Jarlsberg and Saltines arrangement at your next get-together, spring for an artisanal cheese board. (15 East 15th Street; 647-1515.) GILLIAN DUFFY

Photographs by James Baigrie.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, MC = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like crispy crab cakes, smoked-mozzarella risotto, and veal chop Milanese. *7 E. 54th St. (688-1999). (E) AE, DC, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

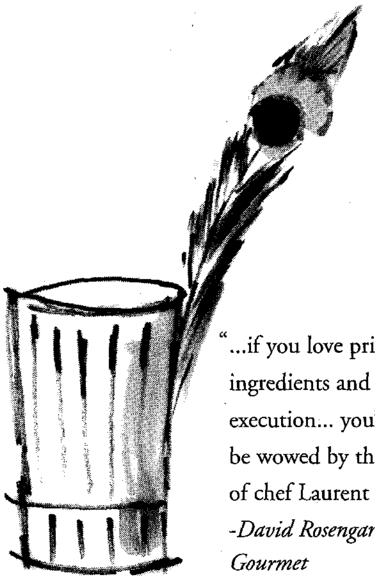
Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Mr. K's—After years of wining and dining Washington's politicians and their retinues, Mr. K has spun off an elegant New York branch in the soaring Art Deco environs of the old RCA building. The menu trumpets fresh, seasonal vegetables—a rarity in most Chinese restaurants—and other house specials like the Peking duck, firecracker lobster, and basil-ginger prawns. Jackets preferred. *570 Lexington Ave., at 51st St. (583-1668). (M–E) AE, DC, MC, TM, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French



Just in case you missed the *Gourmet* review of Peacock Alley featuring our chef's artful creations, here's a sample:

"...if you love pristine ingredients and perfect execution... you'll likely be wowed by the work of chef Laurent Gras..."
-David Rosengarten
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national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neil Becker serves up such sophisticated fare as crispy sea scallops with rock shrimp, lobster, and shellfish cream; rack of lamb with Parmesan bread pudding; and a white-and-dark-chocolate-mousse parfait. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

43rd–56th Streets, West Side

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, $15.95 prix fixe. Free parking (with dinner) from 5 P.M. to 1 A.M. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Nakagawa—By virtue of its very location—about two avenues east of the heart of the theater district—this casual Japanese restaurant is a sensible spot for supper before the curtain. Sushi, shabu-shabu, salmon steak, and beef Negimaki are examples of the pretheater offerings. *7 W. 44th St. (869-8077). (I–M) AE, DC, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, is great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (245-9600). (M–E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (M–E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Via Brasil—This casual, lively Brazilian restaurant serves generous portions of feijoada, the national ode to meat, plus other assorted poultry and seafood specialties like vatapa, a fish dish with coconut-milk sauce. Live music Wednesday through Saturday keeps things hopping. *34 W. 46th St. (997-1158). (M) AE, CB, MC, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) in the lower level of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like grilled salmon garnished with farro and cucumber-fennel-chive salad. The rooftop terrace is open seasonally for a lighter bite, a glass of wine, or an espresso. *601 Madison Ave., nr. 57th St. (715-0500). (M) AE, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

El Pollo—This Peruvian-chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M–E) AE, DC, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

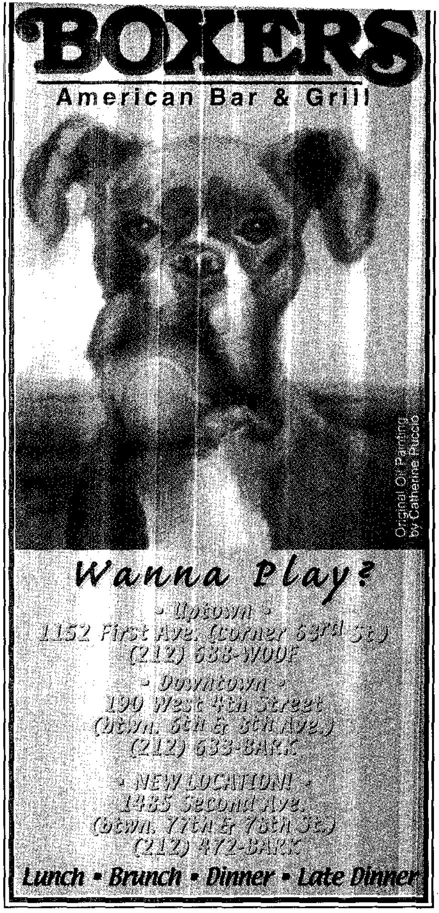
Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

Opening
Trading Places

Now that the Hotel Beverly has been upgraded into the luxury multi-suite Benjamin, its street-level restaurant has taken on a new identity: the third incarnation of Larry Forgione's sixteen-year-old An American Place. Forgione's devotion to regional Americana, expressed in dishes like crisp ripened-Taconic-cheese pancake, potato knish with Sacramento River caviar, and his world-famous cedar-planked salmon, has survived the move, as has the handsome Art Deco–meets–Mission décor. Fresh touches include an open kitchen and a new executive chef, Rob Weland (late of Marguery Grill), to preside over it. (565 Lexington Avenue, at 50th Street; 888-5650.)

Photograph by James Baigrie.



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La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, V.*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Opening

Early-Bird Special

Steve Steckel began his nightlife career as head bouncer for Studio 54, and has spent the past two decades at places like the Palladium, Expo, the Grand, and the Ritz. All that late-night club experience taught him that he'd need a culinary component to attract the 5–11 P.M. crowd to his new supper club, Hush. So he recruited itinerant chef John Tesar (13 Barrow St., the Dining Room) to provide a menu of sharable "fun food" like tandoori chicken wings, shrimp toast, fried oysters, and the outlandish pizzas (Peking duck, lobster with garlic pesto) that made him famous. Think Lot 61 with a cabaret license and live music. (17 West 19th Street; 989-4874.)

Photograph by Steven Freeman.

nightlife

July 4 Madness..."So Over"...Clapton

Concerts

Ann and Nancy Wilson—The sisters Wilson, who brought their fantastical, unicorn-and-rainbows sensibility to Heart in the seventies, still rock with the best of them. 6/30 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171). $35–$50.*

Ben Folds Five—6/24 at 7. *Central Park SummerStage, Rumsey Playfield, 72nd St., mid-park (307-7171). $25–$30.*

Brian Setzer Orchestra—Currently the cloying face of the swing revival, Setzer was a far more interesting plunderer of history when he was a Stray Cat. 6/29 at 7:30. *New Jersey Performing Arts Center, 1 Center St., Newark, N.J. (888-GO-NJPAC). $28–$46.*

Cher—With Cyndi Lauper. I have seen the future of dance music . . . and it is Cher. Seriously, Cher's housey hit "Believe" proved that, despite rockist industry watchers who claim otherwise, dance-floor fodder can make it onto the pop charts. 7/5–7/6 at 7:30. *Jones Beach Amphitheatre, Wantagh, Long Island (212-307-7171). $40.25–$55.25.*

Eric Clapton and Friends—Mary J. Blige, Sheryl Crow, and D'Angelo. 6/30 at 7:30. *Madison Square Garden, Seventh Ave. at 32nd St. (307-7171). $37–$102.*

"Guinness Fleadh Festival"—A long day (about twelve hours, actually) of Irish revelry with Elvis Costello, Hootie & the Blowfish, Shawn Mullins, John Prine, Lucinda Williams, the Saw Doctors, Shane MacGowan, Richard Thompson, Eileen Ivers Band, Tommy Makem, Black 47, Liam Clancy, Luka Bloom, Martin Sexton, and Moxy Fruvous. 6/26 at 11. *Randall's Island (307-7171). $40.*

Journey—With Foreigner. 6/22 at 7. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171).*

"Jump Over the River Festival"—Featuring Daniel Carter, Anti-Matter Trio, D.J. Phil Ballman of WFMU, and more. 7/2 at 8:30. *97 South St., bet. Bedford and Berry Sts., Williamsburg, Brooklyn. $5.*

Mötley Crüe/Scorpions—With Noise Therapy. 6/30 at 7. *Jones Beach Amphitheatre, Wantagh, Long Island (212-307-7171). $15–$29.*

Norman Jay—"The Godfather of UK Club Culture" and doyen of the rare-groove scene makes a rare NYC appearance. 6/22 at 9. *The Frying Pan, Pier 63, 1 block North of Chelsea Piers at 24th St. (714-8001). $10.*

"Scintillating City Sounds"—A free concert series every Thursday from 12:30 to 1:30 at Rockefeller Center's Garden Park. 6/24: Homage to Marco Rizo with Candido. *1251 Sixth Ave., at Rockefeller Center. Free.*

Seal—6/24 at 7. *Jones Beach Amphitheatre, Wantagh, Long Island (212-307-7171). $20–$32.*

"So Over the Rainbow"—Featuring Sandra Bernhard, Lea DeLaria, and Scott Thompson. 6/26 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171).* $36–$51.

Tom Petty and the Heartbreakers—With Lucinda Williams. 7/2–7/3 at 7. *Jones Beach Amphitheatre, Wantagh, Long Island (212-307-7171). $31.50–$55.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.
$ = cash only.

Small Stages

Arlene Grocery—6/22: Hatch; Minute; Phono; Jesus Chrysler; the Whyo's. 6/23: Lyn Canfield; Stupid World; Indigo; Blueberry; Church of Betty; Johnny Society; Oxen Discomfort. 6/24: "Mystery Tone Tonight": Krazy Lyin; Agnelli & Rave; the John Dice Orchestra; Rome 56; Bubble; Parker. 6/25: Otis Campbell; Elephant; Mangan; Thrill Craft; Airosol; Thirst; Indy. 6/26: Black Flamingo; Homer Erotic; Iridesense; Delores Slim; Sons of Bitches; Stretch. 6/27: Blink; Mark Geary. 6/28: Punk Rock Karaoke. 6/29: "Flipper Night": Patricia Vonne; Chick Graning; Delta Clutch. 6/30: Rocket Science; Mannix; Debbie Schwartz; 2; Midnight Circus. *95 Stanton St. (358-1633). $.*

Bottom Line—6/23: Jorma Kaukonen. 6/24: "John Barleycorn Lives: A British Folk Rock Retrospective." 6/25: "Required Listening: A No Risk Evening of Discovery," featuring Lisa J. Cornelio; Fruit; Paul Geremia; Metropolitan Klezmer. 6/26: Muddy Waters Tribute Band. 7/1–7/2: June Carter Cash. *15 W. 4th St. (228-7880).*

Bowery Ballroom—6/22: Beta Band. 6/23: The Pretenders. 6/24: Peter Salett; Rogue's March; Prime-8; Paul Rudderman. 6/25: The Verve Pipe; Papa Vegas. 6/26: Southern Culture on the Skids. 6/28: Vertical Horizon; Fighting Gravity. 6/30–7/1: The Bogmen. 7/3: Angels of Light. *76 Delancey St. (533-2111).*

Bridgeview Theatre—6/25: Taylor Dayne. 6/27: Shawn Mullins. 7/2: Otis Day and the Knights; Reggae Allstars. *80 Waterfront Blvd., Island Park, Long Island (516-568-6199).*

CBGB & OMFUG—6/22: Medicine Stick. 6/23: Captain T. Sideny; Squirrels From Hell; Hypnotic Kick. 6/24: Paleface. 6/26: Velvet Mafia; Bebe Buell. *315 Bowery, at Bleecker St. (982-4052). $.*

Celebrate Brooklyn! Performing Arts Festival—6/24: Rufus Thomas. 6/25: Bloque; Los De Abajo. 6/26: Anthony B.; John Brown's Body. 7/2: John Schaeffer; David Van Tieghem; Margaret Leng-Tan. 7/3: Brooklyn Philharmonic. *Prospect Park Bandshell, Prospect Park W. at 9th St., Park Slope, Brooklyn (718/855-7882, ext. 52). Free, with a $3 suggested admission.*

"Central Park SummerStage"—6/26: Hugh Masakela; Carl Craig presents "Innerzone Orchestra"; D.J. Recloose. 6/27: Ronnie McIntosh; Brother Resistance. 6/30: NYGo "La Traviata." 7/1: Special Fund-raising Event: Joni's Jazz. 7/3: Paralamas do Suceso; D.J. Amon Tobin. 7/4: Luscious Jackson; Jon Spencer Blues Explosion; D.J. Mixmaster Mike. *Central Park SummerStage, Rumsey Playfield, 72nd St., mid-park (360-CPSS). Free.*

Chicago B.L.U.E.S.—6/24: Ronnie Earl. 6/25–6/27: Ernie Williams and the Wildcats. 6/28: MJ Moore. 6/29: Seth Feinberg. 6/30: Roger "Hurricane" Wilson. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—6/23: Reveille. 6/25: Pilfers. 6/26: Greendoornyc. 6/27: Bane. 7/2: Good Riddance. 7/3: Pure Rubbish; Latex Generation. *15 St. Marks Pl. (674-7959).*

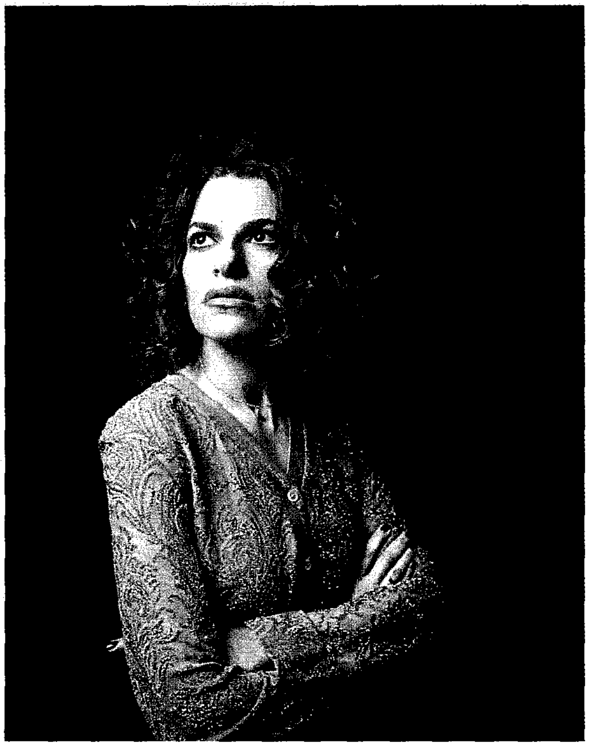
Cooler—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth frontman Thurston Moore, and out-and-out freak Beck. 6/23: Kurtis Mantronik. 6/25: Benefit for Marc Ashwill. 6/28: Spottiswoode; Headless Torsos. 6/30: Blue Groove; Survival Soundz; Eartik Statik. *416 W. 14th St. (229-0785). $.*

Fez—Sundays: Jackie Beat. Thursdays: Mingus Big Band. 6/22: Eleni Mandell. 6/23: Vintage Vinyl Party. 6/25: Andrew Bird's Bowl of Fire; The Handsome Family. 6/26: Robert Forster and Grant McLennan. 7/4: The Hang Ups. *Time Cafe, 380 Lafayette St. (533-2680).*

Performance

Rainbow Connection

Sandra Bernhard, 'The Larry Sanders Show' alum Scott Thompson, and stand-up artist Lea DeLaria unite to form a kind of comedic dream team for "So Over the Rainbow," an identity-politics-weary night of comedy to benefit the AIDS organization LIFEbeat. (See "Concerts.")



Photograph by Dennis Kleiman/Retna.

Performance
Fourth-Weary

Okay, so it's not the suicidally depressing, cash-sucking nightmare that is New Year's Eve, but July 4 has plenty of drawbacks: sweat-inducing temperatures, public drunkenness, astonishingly high levels of hot-dog and lunch-meat consumption, tacky displays of nationalism. To make matters worse, concert and club promoters avoid scheduling anything, leaving the Independence Day–phobic with little to do but hope an errant firecracker doesn't strike them. Still, there are a surprising number of worthwhile concerts and nightclubs to check out on the Fourth. The best bet by a long shot is the awesome triple bill of howling punky bluesmen Jon Spencer Blues Explosion (pictured), alterna-funk ladies Luscious Jackson, and Beastie Boy turntablist Mix Master Mike at Central Park's SummerStage. Jazz fans can choose from prolific horn blower Dewey Redman at the Iridium and the exquisite bebop of the Kenny Barron Trio at the Village Vanguard. (Pianist Barron has a long and illustrious career that includes collaborations with Charlie Haden and Stan Getz.) Since the Fourth falls on a Sunday this year, clubgoers will be able to sweat it out at Body & Soul or a great new house-music club in downtown Brooklyn called Home. Pickings are a bit more slim for rock fans, but the blissed-out jangle-pop of the Hang Ups (whose new album, *Second Story,* was helmed by legendary producers Don Dixon and Mitch Easter, who last teamed up to produce R.E.M.'s *Reckoning*) should be something to behold at Fez. (See "Small Stages," "Jazz," and "Clubland"). **ETHAN BROWN**

Irving Plaza—6/30: Joe Strummer; Mescaleros. *17 Irving Pl. (777-6800).*

Knitting Factory—6/22: Hasidic New Wave; Paradox Trio. 6/23–6/24: Mark Isham performs music from Miles Remembered: The Silent Way Project. 6/25–6/26: Diamanda Galas; Ticco Da Costa. 6/28: Diamanda Galas. 6/30: Vinicius Canturia. 7/1: Lol Tolhurst and Andy Anderson of the Cure. *74 Leonard St. (219-3055). $*

Manitoba's—A brand-new East Village nightspot run by ex-Dictator Handsome Dick Manitoba. Shows at 10. No cover. 6/22: A Reading by Rich Cohen: showtime at 9, $5 cover. 6/23: Cheryl Marshall and the Marshmellos. 6/24: Helper. 6/25: The Human Tornados. 6/26: Adam Roth. 6/27: Muy Grande. 6/28: Beat Rodeo. 6/29: Richard Hell presents a reading by Nick Tosches. Showtime at 9; 5$ cover. *99 Ave. B (982-2511).*

Maxwell's—6/24: Joe Henry. 6/25: Steve Forbert. 6/27: Southern Culture on the Skids. 6/30: Face to Face. 7/2: Dismemberment Plan. 7/3: Jon Spencer Blues Explosion. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—6/22: Spider Presents: One & One; Laguna Meth; Heap; Box of Birds. 6/24: Mary Cutrufello; Jake Andrews; Mary Lee's Corvette. 6/25: The Silos; The Hangdogs. 6/26: Joan of Arc; Euphone. 6/27: Broke; Leo; the Complaints; Wisemaster Joe Shoe. 6/28: Amy Fairchild; Tammany Hall; Ex Makina; Sheelah Na-Gig. 6/29: Laura Mann; the Itinerants. 6/30: Subrosa; Springwell; Mr. North. *217 E. Houston St. (260-4700).*

S.O.B.'s—Most nights, sets at 10 and midnight. 6/21: La India; Adalberto Alvarez. 6/22: All Women D.J. Night. 6/24: Sista Factory presents: Nona Hendryx and Felicia Collins. 6/25: D'Tripp. 6/26: Samba Saturday with Brazilian All-Stars. 6/28: Johnny Polanka. 6/30: Sun Ra Arkestra. *204 Varick St. (243-4940).*

Tramps—6/24: Singer-songwriter Kim Richey; Amy Rigby. 6/25–6/26: Gillian Welch & David Rawlings. 6/28: EPMD. 7/1: Ghostface Killah. *51 W. 21st St. (727-7788).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 6/22: Tim Reynolds. 6/23: Eye of God. 6/24: Bio Ritmo; Bloque. 6/25–6/26: Deep Banana Blackout. 6/27: The Toasters. 7/4: Mixmaster Mike. *161 Hudson St. (966-5244). $.*

Clubland

Home—An excellent new house-music club located in, of all places, downtown Brooklyn. Andre Collins, the resident D.J. at Bronx house mecca the Warehouse, takes over Sundays, which should provide stiff competition for Vinyl's "Body & Soul." *147 Flatbush Ave., Brooklyn (718-771-3004).*

Life—Okay, we give. It is the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "On!" offers a mod-influenced, *Austin Powers*–esque mid-week romp. Also on Wednesday (in the club's lounge) is "Legends," a soulful house party hosted by "Body & Soul" mastermind John Davis. Thursday night's "Get a Life!" is a glammy hoot, thanks to D.J.'s Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97–ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. *158 Bleecker St. (420-1999).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king D.J. Junior Vasquez and his bare-chested Chelsea-boy following. 6/25: Sasha & Digweed. 7/2: Carl Cox; Jim Masters; Mark Lewis. *530 W. 27th St. (268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise. Fridays are hosted by deep-house D.J. Danny Tenaglia, Saturdays are taken over by Timmy Regisford's fantastic house-music party "Shelter," and Sundays, which belong to François K's legendary afternoon party "Body & Soul," provide plenty of musical uplift for the city's groove-hungry denizens. 7/4: "Body & Soul"'s Third-Anniversary Party. *6 Hubert St. (343-1379).*

Jazz

"Jazz Insights"—Informal lectures hosted by Arnold Jay Smith. 6/22: Mike Longo, N.Y. State of the Art Ensemble. 6/29: Arturo O'Farrill, Afro-Cuban Jazz Big Band. 7/6: George Gee, Make Believe Ballroom Orchestra. *The New School, 66 W. 12th St. (229-5873). Free.*

"Oris Spirit of Jazz Series"—6/22: Steve Turre Sextet. 6/29: Milt Jackson. *The Tourneau TimeMachine Atrium, 57th St. and Madison Ave. Free.*

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Mingus Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11. 6/23: Mike Longo. 6/24–6/26: Jimmy Cobb; Marc Cary Trio. 6/30: Jon Jarvis Trio. 7/1–7/3: Kevin Eubanks. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 6/22–6/27: Milt Jackson Big Band. 6/27–7/4: The Michel LeGrand Trio featuring Ron Carter and Grady Tate. *131 W. 3rd St. (475-8592).*

Caviarteria SoHo—This newly launched (and somewhat oddly named) little venue at the SoHo Grand features jazz and Latin acts. 6/24: Circle Chant, featuring Miri Benari, Helio Alves, Paulo Braga, and special guest Santi Debriano. 6/25–6/26: Barry Altschul with Drew Gess and Kenny Werner. 6/27: Ron Afif and Charene Dawn Band. *310 W. Broadway (925-5515).*

Cornelia Street Cafe—Sets at 9. 6/23: Russ Lossing, Jeff Hirschfield, Scott Lee, Billy Drewes. 6/24: Tom Chang Quartet. 6/25–6/26: George Garzone and Bob Gullotti. 6/27: Tanya Lomnitz, Jeff Siegal, Tim Ferguson, and Mark Dzuba. 6/30: Ratzo B. Harris, Bruce Aronold, Tony Moreno. *29 Cornelia St. (989-9319).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 6/22: Joel Frahm Quartet. 6/23: Dave Berkman Quartet. 6/24: Matt Wilson Quartet. 6/26: Eric Rasmussen Quartet. 6/28: M.O.B. Trio. 6/29: Kerry Polizter Quartet. 6/30: Neal Haiduck Quartet. 7/1: Elvis Sinatra. 7/2: Matt Hong Quartet. *349 E. 13th St. (533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. 6/22: Jaques Schwartz Bart. 6/23: Dave Fiuczynski. 6/24: Inside Connection Showcase. 6/27: Ray Vega & Trumpeta Tropical. 6/29: Orrin Evans. 6/30: Fima Ephron. *174 Orchard St. (780-0313).*

Iridium—In the cozily surreal basement across from Lincoln center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours.

Photograph by Ali Smith.

6/22–6/27: Mose Allison. 6/29–7/4: Dewey Redman Quartet. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Jazz at Noon—East midtown's long-running Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. Noon–2:30 p.m. $5 cover. 6/25: Bill Wurtzel. 7/2: Byron Stripling. *San Martin Restaurant, 143 E. 49th St. (832-0888).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; Sun. at 7 and 9. $15–$25 cover; $10 minimum. 6/23–6/27: The Cedar Walton Trio. 6/28–7/3: The Tommy Flanagan Trio. *116 E. 27th St. (576-2232).*

JVC Jazz Festival Presents: "Blue Note Records 60th Anniversary"—6/25 at 8. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $26.*

JVC Jazz Festival Presents: "Blues at the Beacon"—6/23 at 8. Featuring Buddy Guy and Jimmie Vaughan. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171). $20–$40.*

JVC Jazz Festival Presents: "Echoes of John Coltrane"—6/24 at 8. Featuring Donald Harrison, Rodney Jackson, Carl Allen, and others. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $26.*

JVC Jazz Festival Presents: "Kenny Kirkland: A Celebration"—6/25 at 8. Featuring Sting, Jeff Watts, Branford Marsalis, Harry Connick Jr., and others. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171). $20–$50.*

JVC Jazz Festival Presents: "Kind of Blue at 40"—6/22 at 7:30. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $26.*

JVC Jazz Festival Presents: "Latin Jazz Jam '99"—6/26 at 8. Featuring Tito Puente and his Golden Latin Jazz All-Stars and others. *Carnegie Hall, 154 W. 57th St. (247-7800). $20–$65.*

JVC Jazz Festival Presents: "Remember Shakti"—6/27 at 8. Featuring John McLaughlin, Zakir Hussain, and others. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $28.*

JVC Jazz Festival Presents: "An Evening With Oscar Peterson"—6/24 at 8. *Carnegie Hall, 154 W. 57th St. (247-7800). $20–$75.*

JVC Jazz Festival Presents: Dave Holland Quintet and Brad Mehldau—6/23 at 8. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $26.*

JVC Jazz Festival Presents: Diana Krall and Joshua Redman Band—6/23 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171). $20–$55.*

JVC Jazz Festival Presents: James Brown—6/26 at 8. *Avery Fisher Hall, Lincoln Center (875-7000). $20–$60.*

JVC Jazz Festival Presents: Manhattan Transfer—6/22 at 8. *Avery Fisher Hall, Lincoln Center (875-7000). $20–$55.*

JVC Jazz Festival Presents: Ray Charles—6/25 at 8. *Avery Fisher Hall, Lincoln Center (875-7000). $20–$60.*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. 6/25: Luciano Souza Trio. *11 W. 53rd St. (708-0480).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (929-7565). $.*

Soha—6/22: Deanna Witkowski Quartet. 6/23: Ensemble Uniqua. 6/27: Dimitri Kolesnik Trio. 6/29: Misha Piatigorsky Brazilian Project. 6/30: Pink Noise Saxophone Quartet. *988 Amsterdam Ave., at 109th St. (678-0098).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. *Central Park at W. 67th St. (873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 6/22: Joey Baron; Joe Lovano. 6/23: Steve Coleman. 6/24: Tim Berne; Medeski, Martin and Wood. 6/25: Shelley Hirsch; Meredith Monk. 6/26: Mark Dresser; Milford Graves. 6/27: Michael DeCapite; Bill Lloyd. 6/28: Cyro Baptista; David Krakauer. 6/29: Jim Anderson; Alan Tucker. 6/30: Jim O'Rourke; Vernon Reid. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 6/22–6/27: Geri Allen Trio. 6/29–7/4: Kenny Barron Trio. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave., at 20th St. (501-6061). Free.*

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8,10, and midnight. *82 W. 3rd St. (477-1000).*

Carolines On Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. Cover is $12.50–$24.50; two-drink minimum. 6/25: Doctor Dre's "Outrageously Phat Comedy Show." *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; Sun.–Thurs. at 9. 6/28–7/4: Colin Quinn; Tom Rhodes; Dave Attell; Modi. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. 6/23–6/24: Gay Pride Week Celebration. 6/25–6/26: Jim Gaffigan; Andres Fernandez; Sklar Brothers; Rich Adamo. 7/2–7/3: Mitch Fatel; Ted Alexandro; Jim Gaffigan. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30; Sat. at 8, 10, and midnight. Cover is $7–$12. *236 W. 78th St. (595-0850).*

Upright Citizens Brigade Theater—6/23 and 6/30: Naked Babies: "We Hate Myself." *161 W. 22nd St. (366-9176). $.*

Cabaret

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. In June and July: Chris Jackson (tenor); Dorothy Bishop (soprano). *13 E. 12th St. (741-9105).*

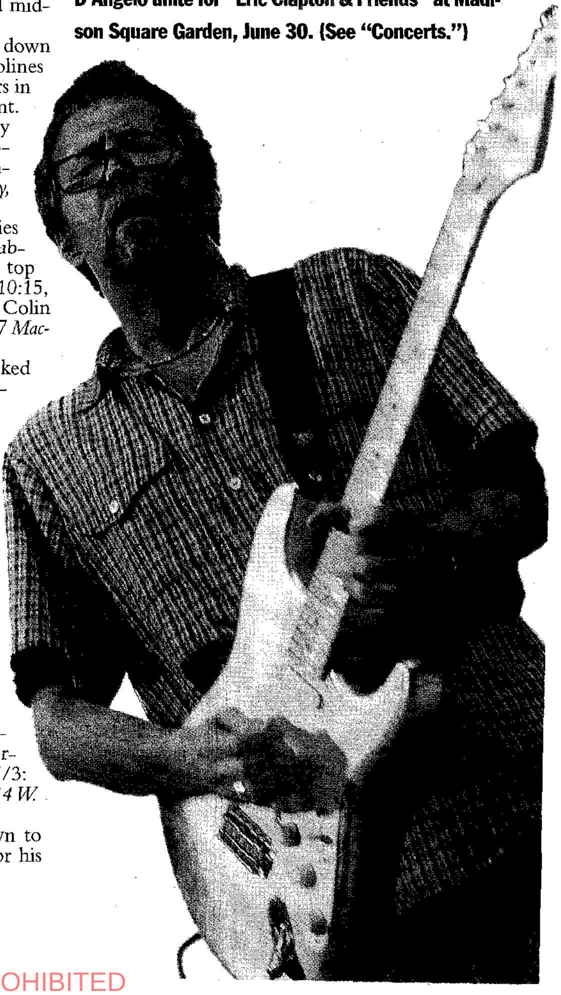
FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Tues.–Thurs., sets at 9; Fri. and Sat., sets at 9 and 11. $30 cover; two-drink minimum. 6/25: Daryl Sherman with Harry Allen, Chuck Redd, Dennis Irwin. 6/26: Daryl Sherman with Harry Allen, Chuck Redd, Dennis Irwin. 7/2–7/3: Daryl Sherman: "Summer in the City." *363 W. 46th St. (586-0244).*

Judy's—Newly relocated to Chelsea, this cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 6/21, 6/28: Susan Baum is "Back at Judy's." 6/23–6/24, 6/27, 6/30: Barbara Lowin in "As Long As There's Music" with Paul Greenwood. 6/25: James Beaman in "Black Market Marlene: A Dietrich Cabaret." 6/26: Judy Kreston and David Lahm in "I'm Talkin Rainbows." *169 Eighth Ave., bet. 18th and 19th Sts. (929-5410).*

Performance

Eric & Co.

Guitar god Eric Clapton, R&B diva supreme Mary J. Blige, rocker Sheryl Crow, and nouveau-soul man D'Angelo unite for "Eric Clapton & Friends" at Madison Square Garden, June 30. (See "Concerts.")



Photograph by Luciano Viti/Retna.

the mix

Blanche Wiesen Cook...African Arts

John Leonard's TV Notes

In My Corner (6/22; 10 to 11 P.M.; Channel 13) started out as an experimental film by Ricki Stern and Anne Sundberg on the choreography of prizefighting but ends up, in the *P.O.V.* summer series, as a sort of *Hoop Dreams* for teenage Latino boxers in a community gym in the South Bronx, where trainers Luis Camacho and Angel Alejandro try to make up for everything missing from the mean-streets lives of 15-year-old Joey Rios and 13-year-old José Suarez.

Judgment Day: The Ellie Nesler Story (6/23; 9 to 11 P.M.; USA), a dramatization of the real-life case of the mother who gunned down her little boy's rapist in the very court where he seemed about to escape punishment, is to be distinguished from a dozen similar TV movies by its remarkably persuasive cast—especially Christine Lahti as the methamphetamine-gobbling Ellie, Robert Bockstael as the church worker–child molester, Andrew Ducote as the little boy afraid to testify, and Mary Kay Place as the aunt who actually listens.

Project X: The Castration Experiment (6/23; 10 to 11 P.M.; Discovery) follows cases in six states, including California, Florida, and Texas, in which sexual offenders have been castrated either surgically (removing the testicles) or chemically (suppressing the production of testosterone with Depo-Provera injections). What the evidence would seem to suggest is that, too often, aggression and the will to dominate are merely channeled into other forms of violence—which, of course, we might have suspected from what we already know from history about the behaviors of Chinese and Byzantine eunuchs, Ottoman janissaries, and Russian *skoptsy.*

Intimate Portrait: Melissa Etheridge (6/27; 10 to 11 P.M.; Lifetime) is short on the rocker's wonderful music, of which we barely get snippets, but long on her coming out of Kansas and the closet, her supportive father, and her ten-years-and-counting with partner Julie Cypher and their two kids. Interviews with k. d. lang, Ellen DeGeneres, Tom Cruise, and Brad Pitt; narrated by Kathy Najimy; and, in its openhanded way, quite affecting.

Guns in America (6/28 through 7/2; 9 to 10 P.M.; A&E) sends Bill Kurtis not exactly undercover into the subcultures of bang-bang for a whole week of Wild West nostalgia; NRA lobbying; interviews with cops, trauma doctors, victims, families, and dealers in Chicago; among the weapons manufacturers; and finding out just how young people from Littleton to the Bronx get hold of their firepower.

Delroy Lindo on Spike Lee (6/28; 8 to 9 P.M.; Independent Film Channel) sits the actor down with the director to talk about giving talented African-Americans their start on both sides of the camera, what Lee's twelve feature-length films have so far told us about the landscape of the black experience (with lots of snippets), and where he'll go after *Summer of Sam,* followed by a screening, at 9 P.M., of the autobiographical and sadly neglected *Crooklyn.*

The Hoop Life (Sundays starting 7/4; 10 to 12 A.M.; Showtime), from the Levinson/Fontana production company that gave us *Homicide* and *Oz,* will spend the next twenty weeks inside a pro basketball league, concentrating in particular on one of its teams, the New England Knights, about to be sold to an entertainment conglomerate of the very kind that owns the Knicks, with Dan Lauria as the harassed coach, Dorain Harewood as the insecure general manager, Mykelti Williamson as a Charles Barkley sort of troublemaker, Rick Peters as the postadolescent sex maniac, Cirroc Lofton as the high-school phenom who may have to play in Greece instead of New England, etc. Kevin Hooks directs the pilot, which resorts to a lot of the obvious to get all these people onto the same court by game time, but the series looks like a summer winner.

Happening

Blow Up Real Good

For the second time in pyrotechnical history, fireworks will be simultaneously fired off from two neighboring East River locations to create the nation's largest Independence Day explosion, the Macy's 4th of July Fireworks. The booming starts at 9 P.M.; for public-viewing tips, call 494-4495.

The Written Word

"20 Under 40"—6/22 at 8:30 P.M.: Actors read from the short fiction of young writers. Joe's Pub at the Public Theater, 425 Lafayette St. (239-6200); $12.

Gish Jen—6/23 at 7 P.M.: Reading from *Who's Irish.* Museum of Chinese in the Americas, 70 Mulberry St. (619-4785); free with $3 museum admission.

Lillian Faderman—6/23 at 7 P.M.: Reading from *To Believe in Women.* A Different Light, 151 W. 19th St. (989-4850); free.

Saul Williams—6/23 at 7:30 P.M.: Reading from *She,* a collection of poems. Barnes & Noble Chelsea, 675 Sixth Ave., at 21st St. (727-1227); free.

Backdoor Betty 2—6/23 at 10 P.M.: Readings, spankings, go-go dancing, and other smutty stuff to celebrate sex activist Tristan Taormino's best-selling book, *The Ultimate Guide to Anal Sex for Women,* which is now a video, too. Club New York, 252 W. 43rd St. (997-9510); $12.

Elena Lappin and Ben Schrank—6/27 at 7 P.M.: Lappin reads from her short-story collection, *Foreign Brides;* Schrank readsfrom his first novel, *Miracle Man.* KGB, 85 E. 4th St. (358-1935); free.

Blanche Wiesen Cook—6/28 at 7:30: Reading from the follow-up to her best-selling biography, *Eleanor Roosevelt: Volume II, 1933–1938.* Barnes & Noble Upper West Side, 2289 Broadway, at 82nd St. (362-8835); free.

D. J. Levien—6/29 at 7:30: Reading from his debut novel, *Wormwood.* Barnes & Noble, 4 Astor Pl. (420-1322); free.

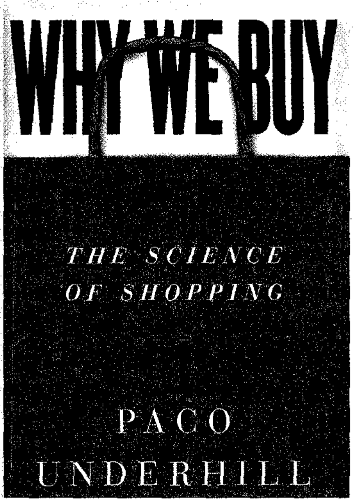
"Move"—6/29 at 6:30 P.M.: Dutch architects Ben van Berkel and Caroline Bos discuss their new book, *Move,* a monograph on current projects. The Municipal Art Society's Urban Center Books, 457 Madison Ave., between 50th and 51st Sts. (935-3960); $8.

Lectures and Panels

"Geography Is Destiny"—6/22 at 6:30 P.M.: Emmy-winning documentary filmmaker Ric Burns opens the annual Hudson River festival with a

In Print
The Shopper on Main Street

A self-described "small, nerdy researcher," Paco Underhill discovered the "butt-brush factor" (that's the rate at which shoppers become frustrated in high-traffic aisles) while studying tie racks in Bloomingdale's. Since then, he's spent years plotting "circulation patterns" and "interception rates," i.e., the percentage of customers who are spoken to by a store employee. A former student of urban anthropologist William Whyte (and a former bartender), Underhill, 47, now provides point-of-sale advice to megachains like Starbucks, Citibank, and the Gap as the CEO of Envirosell, a behavioral-research firm. His new book, *Why We Buy,* defines his "science of shopping" by painstakingly parsing every detail of the store-floor experience. It's an at times maddeningly pedantic taxonomy of product-placement "planograms" and front-door "transition zones." Underhill swears his business is not threatened by e-commerce and the Internet boom. "The e-commerce community always thinks I'm dissing them, and I am, I guess," he says. "But e-commerce just doesn't make a lot of sense for me, personally. How the hell am I going to get something delivered? I live in New York City. I have no one waiting at home. There's no doorman to pick up *my* packages!" Still, designing brick-and-mortar stores so that even the most reluctant consumer will be irresistibly compelled to buy something may be a dying art. But Underhill hopes to see more "hybrid cyberphysical transactions," in other words, collaborations in which customers scan stock lists and place orders online but still pick up their purchases in person at local stores. The mall, in other words, isn't going anywhere. "I cheered when Kmart came to Manhattan," he adds. On June 30, he will read at the Barnes & Noble at Sixth Avenue and 19th Street, where his books had better be properly displayed. LOGAN HILL



lecture about the waterfront's history. In front of the World Financial Center (580-9548); free.

"Jewish Women: Art and the Spirit"—6/22 at 6:30 P.M.: E. M. Broner, Debbie Friedman, Amy Klein Reichert, and JoAnne Tucker discuss new directions in spiritual expression through the arts. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (423-3224); $10.

"Surrealism and the Femme Fatale"—6/25 at noon: Pearl Ehrlich talks about how the image of the femme fatale re-emerged in the work of Surrealist artists. Guggenheim Museum, 1071 Fifth Ave., at 88th St. (423-3587); free with museum admission.

Tours

The Old Fossils of Brooklyn Heights—6/23 at 6:30 P.M.: Sidney Horenstein of the American Museum of Natural History guides you through the geological history of the stones on and in the buildings. Meet at the steps of Borough Hall at Court and Montague Sts. (718-788-8500, ext. 401); $8.

"The Genius and Elegance of Gramercy Park"—6/26 at 1 P.M.: What was once a marshland became home to some of America's greatest inventors, architects, actors, doctors, writers, and painters as well as Manhattan's only private park. Meet in front of the Gramercy Park Hotel, Lexington Ave. at 21st St. (242-5762); $12.

"Coney Island and the Mermaid Parade"—6/26 at 11 A.M.: A walk with historian John Manbeck featuring the history of America's first great amusement park. Meet at the entrance to Stillwell Ave. subway station at the corner of Surf Ave. (718-788-8500, ext. 401); $8.

"Carnegie Hill: An Architectural Walking Tour"—6/27 at 7 P.M.: View the mansions of a diverse group of celebrities: Andrew Carnegie, Otto Kahn, Paul Newman and Joanne Woodward, Bill Murray, Ralph Lauren, and others. Meet at the northwest corner of Madison Ave. and 96th St. (348-4226); $10.

The Fulton Fish Market—Thursdays at 6 A.M.: Wind through the cobblestone streets of the market—one of the oldest businesses in the historic Seaport district—with a guide from the South Street Seaport Museum. For reservations, call 748-8590; $10.

"Views From the Past"—6/26 at 1 P.M.: Visualize what Central Park was like in the old days with the help of nineteenth-century photos, then take a stroll through the park of today while you learn about the sheep that once grazed the meadow, the donkey and goat-cart rides that were once a popular attraction at the Mall, and the days when you could actually find milk in the Dairy. Meet at the Dairy, mid-park at 65th St. (794-6564); free.

Benefits

"Making a Difference Through the Arts"—6/21 at 6:30 P.M.: Artist Faith Ringgold, collectors Susan and Michael Hort, and NY1 will be honored at a silent auction of works by Nan Goldin, Christo, Ross Bleckner, Cindy Sherman, William Wegman, and others at this benefit for City Arts. Matthew Marks Gallery, 522 W. 22nd St. (966-0377); $25–$90.

Ovarian Cancer Research Fund Gala—6/24 at 6:30 P.M.: Live music by M Five and Love Pie and an open bar. Cheetah, 12 W. 21st St. (613-5686); $30.

Selfhelp Community Services Benefit—6/24 at 8 P.M.: Dancer Rasta Thomas performs with stars from American Ballet Theatre, the Paris Opera Ballet, and Le Jeune Ballet de France, to benefit a family home-care program for mothers and children living with AIDS. City Center, 130 W. 56th St. (971-7780); $45–$1,000.

"Build a Home America"—6/29 at 11:30 A.M.: New Yorkers are invited to stop by during lunchtime to sign the struts of a house frame and eat free snacks. For every signature, Maxwell House will pledge $100 to Habitat for Humanity. Event proceeds will launch construction of three new Habitat homes in the New York area. Union Square; free.

Events

28th International African Arts Festival—7/2–7/5: Dance and music performances (notably by Burning Spear), plenty of food, and storytellers, clowns, and puppeteers for the tots. 1700 Fulton St. between Utica and Schenectady Aves. in Brooklyn (718-638-6700); $2–$7.

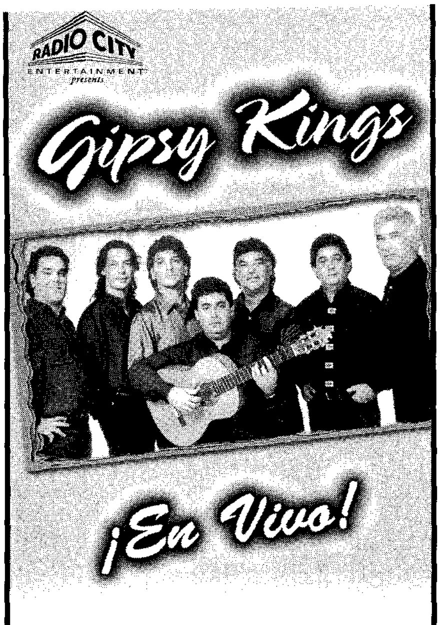
Hudson River Festival—Through 9/1: A celebration of the river that has been the economic lifeblood of New York City since the Dutch landed in what is now Battery Park, with dance, lectures, an ice-cream social, Richie Havens, and other musicians. At the waterfront near the World Financial Center. Call 528-2733 for details; admission is free.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES		TB MSG 7:00PM	TB MSG 7:00PM	TB MSG 7:00PM	BAL FOX 7:30PM	BAL FOX 1:00PM	BAL MSG 1:30PM
METS		FLA FSNY 7:40PM	FLA FSNY 7:40PM	FLA FSNY 1:40PM	ATL WB 7:40PM	ATL WB 7:10PM	ATL WB 1:10PM
METROSTARS						CLM TBD 7:30PM	
LIBERTY					ORL TBD 7:30PM		CHA TBD 4:00PM
	6/21	6/22	6/23	6/24	6/25	6/26	6/27

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES		DET MSG 7:30PM	DET FOX 1:00PM	DET FOX 7:30PM	BAL FOX 7:30PM	BAL FOX 4:30PM	BAL FOX 1:35PM
METS	FLA FSNY 7:00PM	FLA FSNY 7:00PM	FLA FSNY 7:00PM	FLA FSNY 7:00PM	ATL WB 7:40PM	ATL FOX 1:15PM	ATL ESPN 8:00PM
METROSTARS			TB TBD 7:00PM				NE MS 4:30PM
LIBERTY	DET TBD 7:30PM			PHO TBD 7:30PM		HOU TBD 2:00PM	
	6/28	6/29	6/30	7/1	7/2	7/3	7/4



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THE THEATER AT MADISON SQUARE GARDEN

Solutions to last week's puzzles

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Raisfeld

continued from page 92

where all the bar stools face Manhattan. You won't find a better deal on prime waterfront real estate anywhere.

Nick's Lobster (2777 Flatbush Avenue; 718-253-7117) is the kind of fish market and family-style restaurant you'd expect to find in Maine or Montauk, not downstream from Kings Plaza Shopping Center in southeastern Brooklyn. Fish-delivery trucks are parked outside; inside, huge lobsters lumber around their crowded tanks. A canopied deck carpeted with Astroturf and outfitted with checked tablecloths and plastic chairs overlooks Mill Basin, a narrow body of water that empties out into Jamaica Bay. Lower, for one summer night, your Le Bernardin–trained seafood standards and order—as everyone else does—lobster with corn and steak fries off the no-frills fish menu, and a pitcher of Miller. Sit as close to the railing (and as far from Flatbush Avenue) as possible, soak up the salt air, and contemplate all that coastal quiet—until the next Jet Skier comes blasting by.

If Nick's is a laid-back neighborhood hangout, **Johnny's Reef** (2 City Island Avenue; 718-885-2086), at the tip of City Island, is a riotous summertime feeding frenzy. Fish-fry lovers make the pilgrimage to the overlit, no-frills cafeteria in the Bronx for some of the best, freshest, most affordable seafood around. The fried soft-shell crabs, filet of sole, lobster tails, and calamari are delectably crunchy, the corn on the cob succulent and sweet, the custardy ice cream an apt conclusion to the greasy feast. Carry your cardboard tray outside to a picnic table on the enormous patio with a sweeping view of Long Island Sound.

Until now, the terrace at **Giando on the Water** (400 Kent Avenue, at Broadway; 718-387-7000), the old-school Italian restaurant and catering hall below the Williamsburg Bridge, has been open only for private parties. But beginning next month—pending the arrival of a shipment of patio furniture—cocktails will be served outside, right next to the decrepit remains of some wooden docks that lend even more atmosphere to the East River views of lower Manhattan. But the mood inside the dining room, with its saggy pink upholstered chairs and garish chandeliers, is too reminiscent of a banquet hall. None of the traditional Italian standards—pastas, chops, seafood—merits a special inter-borough trip. Try, if you can, to ingratiate yourself with the tuxedo-clad maître d', who might, if the dinner rush is over, grant you a premium window table for coffee and one of the best Italian cheesecakes in town—or just wait till they open the terrace for dessert. ■

On Air

Between Rosemary Mahoney's brutal memoir of her 1978 summer as Lillian Hellman's girl Friday, *A Likely Story,* and the A&E docudrama *Dash and Lilly,* we've heard a lot of dirt about Hellman and Hammett of late, and it ain't over yet. On June 30, Thirteen/WNET offers up a matched set of his and hers biographies: *The Lives of Lillian Hellman,* immediately followed by *Dashiell Hammett. Detective. Writer.* Hear Walter Matthau proclaim: "I never found Lillian Hellman seductive. Wow, is that the wrong word for Lillian Hellman. But she thought she was." Or, more generously, John Marquand Jr.: "She was awful, and she was worth it." But it's Hammett who gets the kid-gloves treatment—his program oddly neglects to mention his unfortunate habit of beating up on his lady friends.

Exhibitions

"Homeless, But Not Artless"—6/26–6/30: Midtown's largest 24-hour drop-in center (which aids 2,500 people every year) opens its doors to the public for a five-day exhibition of works by homeless artists. Grand Central Neighborhood Social Services Center, 152 E. 44th St. (818-1221); free.

"Such Friends: The Work of W. B. Yeats"—6/26–9/11: Books, manuscripts, photographs, correspondence from other literary figures like George Bernard Shaw, and drawings of Yeats by his father. The New York Public Library's D. Samuel and Jeane H. Gottesman Exhibition Hall, Fifth Ave. at 42nd St. (869-8089); free.

"Media Bites: The Cruel History of the Ben Stiller Show"—Through 7/18: Revisit the show that set the tone for hip on-air comedy in the nineties with stars Janeane Garofalo, Andy Dick, Bob Odenkirk, David Cross, and, of course, Ben Stiller. Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

Sports

Kurt Steiner Summer Evening Series—6/23: The final race in this series of four 5K road races in honor of the former competitive runner takes place in Prospect Park in Brooklyn. Races are open to runners of all ages and skill levels for an entry fee of $3. For further information on the Clove Lakes Park races, call 718-339-0508; for information on the Prospect Park events, call 718-981-3459.

Photographs; left, the Granger Collection; right, Dr. Jonathan LaPook/American Masters.

kids

Tango...G.I. Joe...Mermaids

Children's Events

Ground Rules:

● = free

● = *now or never (one-shot deal or final week)*

A Family Iced-Tea Dance—**LINCOLN CENTER**'s Midsummer Night Swing reaches out to all ages when members of the American Ballroom Theatre Outreach Program teach the basics of social dance. Iced tea is on the house; 6/26 from 4 to 5:30 P.M. Ages 8 and up. Josie Robertson Plaza at Lincoln Center (875-5766).●●

Grand Old Flag—Go back to 1799, when Independence was as new as the Internet. "Town ball" (a predecessor of baseball) will be played at **SUNNYSIDE**—historic home of Washington Irving in Tarrytown. **VAN CORTLANDT MANOR**, in nearby Croton-on-Hudson, hosts performances of Punch Van Winkle by puppeteer Fred Greenspan; the Doughty Artillery Co. firing off their cannon kicks off an Independence Day Parade, followed by patriotic speeches and songs; 7/4 at Sunnyside, W. Sunnyside Lane, off Route 9 in Tarrytown (914-591-8763); Van Cortlandt Manor, at the end of South Riverside Ave., in Croton-on-Hudson (914-271-8981). Admission to either event is $8, $7 for seniors, $4 for children.●

Tails Trailing—Join an assortment of self-styled mermaids and Neptunes at the "17th Annual Mermaid Parade." The pagan summer-solstice parade opens the ocean for swimming—with a ceremonial key—at **CONEY ISLAND**. A parade with antique cars, floats, and marching bands departs at 2 from the Cyclone Roller Coaster, 1208 Surf Ave., Coney Island, Brooklyn (718-372-5159), 6/26 at 2.●●

Antique Plastic—*Star Wars* memorabilia collectors and closet G.I. Joe fans won't want to miss the "8th Annual Convention of *Star Wars* and G.I. Joe Collectibles" at the **INTREPID SEA, AIR, SPACE MUSEUM**, aboard an aircraft carrier moored in the Hudson. Meet some of the original creators of G.I. Joe; the largest G.I. Joe dioramas in the world will be on display. Help to create a memorial diorama for Vietnam veterans; 6/27 from 9 A.M. to 4 P.M. W. 46th St. and Twelfth Ave. (777-2770); $5 admission.●

Cutting Loose—Celebrate the beginning of summer with a special "Sandwich and Soda Sail" for kids on the *Pioneer*, Wed., 6/30. **THE SOUTH STREET SEAPORT MUSEUM**, 207 Front St. (748-8786). Admission is $25, $15 for children under 12. Lunch included; reservations required.●

All Aboard—A 6,000-square-foot outdoor landscape, traversed by seven model trains, travels through the Florida Everglades, Great Lakes, the Mississippi, the Smoky Mountains, and the Great Plains, on view 7/6–9/12. Also Dave Rogers's "Big Bugs," made entirely of natural materials, return to the Everett Children's Adventure Garden. Storytelling in the midst of the 12-acre garden of activities weekends at 2, in July and August. **THE NEW YORK BOTANICAL GARDEN**, 200th St. and Kazimiroff Blvd., the Bronx. Admission is $6, $4 for seniors and students, $2 for children ages 2–12 (718-817-8700).

Commotion—**THE JOYCE THEATRE** becomes a mini-stadium for dance riffs on basketball, frisbee, boxing, hockey, baseball, and indoor surfing in "Pucci: Sport," in which dancer Peter Pucci draws on his background as an All-American athlete; 6/22–6/27; 175 Eighth Ave. (242-0800). Reservations recommended; $30.●

The Color of Flight—Paper and crayons are available for audiences to draw what they see and feel at a trapeze-dance and live-music concert presented by Fly-By-Night Dance Theater, 6/26 and 6/27 at 2 P.M. Teacher's College, **COLUMBIA UNIVERSITY**, Thompson Hall Gym, 120th St. bet. Broadway and Amsterdam Ave. Admission is $12, $10 seniors, free to anyone under 18 .●

Flag Waving—Get the lowdown on the Stars and Stripes and flags from other nations. Make a flag to wave on Independence Day. All ages; 7/4 from 1 to 5 P.M. Central Park, **BELVEDERE CASTLE**, midpark at 79th St. Admission is free (772-0210).●●

Perfectly Beastly—"The Reluctant Dragon" prefers reading novels to frightening the populace—causing all sorts of confusion. Special effects include a bubble-bath scene, (with real bubbles), fire breathing, and a disco. To find out when the touring branch of the **SWEDISH COTTAGE MARIONETTE THEATER** brings the show to a playground near you, call 998-9093.●

Handcrafted—A four-hour workshop—for anyone over five—on mask-making, music, and dance draws on Caribbean and Latin American carnival traditions. 6/27 at noon. Reservations required. $7.50, $5 for children. Also at the **AMERICAN CRAFT MUSEUM**, drop-in quilt-making workshops (using glue, not a needle and thread) are Thursdays from 1 to 3, 7/6 through 8/5. $5.

Happening

Strutting the Stuff

You're fox-trotting around the fountain at Lincoln Center, gliding expertly along the marble as if in a dream—which is probably just what it is. In reality, most of us would be stepping on our partner's toes and arguing about which way to twirl. So at Lincoln Center's Midsummer Night Swing's free Family Iced Tea Dance, a few short lessons are probably in order. "The whole idea is for it to be a dance, and for people to enjoy themselves," says Pierre Dulaine of the American Ballroom Theater Outreach. The merengue is a good starting point, says Dulaine, because the feet move around very little (the hips are an entirely different story). This minimizes the need for partners to coordinate with each other. Well, maybe just a little. "Left foot for the man, right foot for the woman, and side together, side together, for eight counts," Dulaine calls, as though repeating a phone number for the millionth time. On stage, he and partner Yvonne Marceau demonstrate, very slowly at first, proving that these things can actually be done—and by the clumsiest of us, he assures. Sneakers are not the shoe of choice but will do, Dulaine says. Women and girls will enjoy themselves more if they have something swishable, so he recommends skirts or dresses. If it's a hot day, he dispenses with the suit and tie he customarily wears to teach social dancing to fifth- and sixth-graders in public schools.

As mothers with foot-shorter sons, preteen fans of the Backstreet Boys, and aging boomers begin to get the hang of it, half a dozen teachers circulate and give pointers. People will always love this kind of dancing, Dulaine—who has been teaching these steps for 25 years—is sure of it. "There's such a yearning to touch," he says. "Wherever I go, people want so much to hold one another and dance." June 26 from four o'clock, at Josie Robertson Plaza (previously the Fountain Plaza). BARBARA ENSOR

Photograph by Stephanie Berger.

cue

Ethan Brown
Nightlife

Barbara Ensor
Kids

Patricia Falvo
Movies

Nick Meyer
In Concert
Sports

Ariel Levy
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

in concert

Free Performances Outdoors

Classical Music

Tuesday, June 22

New York Chamber Symphony—Performs works by Mouret, Gabrielo, Rossini, and others, with the New Amsterdam Brass. *Naumberg Band Shell, Central Park (262-6927), at 7:30; free.*

Thursday, June 24

Duo Vivace—Pianists Eleanor Bindman-Auer and Susan Sobolewski perform works by Liszt, Schubert, Bernstein, and others, arranged for four hands. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $32.*

Sunday, June 27

American Russian Young Artists Orchestra—Performs Szymanowski's Violin Concerto No. 2, Ellington's *Night Creature,* Stravinsky's *Firebird Suite,* and the world premiere of Nico Muhly's *Word for Word.* Leon Botstein and Dmitri Liss, conductors. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $15–$25.*

Association of Dominican Classical Artists—Soprano Evelyn Quaife, guitarist Johnny Fermin, pianist Angel Ulerio, and others perform works by Puccini, Donizetti, Mozart, and others. *Merkin Hall, 129 W. 67th St. (501-3330), at 3; $20.*

New England Symphonic Ensemble—Performs works by Burge, Bernstein, Debussy, and others, with the Fifth Annual North American Children's Chorale. Janet Galván, conductor. Also on the program, the Young Singers Festival performs works by Brunner, Clausen, Copland, and others, and guest choruses perform Bach's Magnificat in D major. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 3; $16–$68.*

Monday, June 28

Children's Piano Ensemble—Performs works by Mozart, Chopin, Beethoven, and others. *Merkin Hall, 129 W. 67th St. (501-3330), at 7:30; $10.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Tuesday, June 29

New York Chamber Symphony—Performs works by C.P.E. Bach, Mozart, and Haydn, with violinist Axel Strauss. Robert Mann, conductor. *Naumberg Band Shell, Central Park (262-6927), at 7:30; free.*

Saturday, July 3

Brooklyn Philharmonic—Performs works by Copland, Gershwin, and Ellington, as part of the Celebrate Brooklyn! festival. Bridget Reischl, conductor. *Prospect Park Bandshell, 9th St. and Prospect Park West, Brooklyn (718-855-7882, ext. 52), at 7:30; free.*

Opera

Met in the Parks—Performances of Donizetti's *Lucia di Lammermoor* at Miller Field, Gateway National Recreation Area, Staten Island, 6/22 at 8, and Buccleuch Park, New Brunswick, N. J., 6/25 at 8; and Puccini's *La Bohème* in Brookdale Park, Montclair, N.J., 6/23 at 8, and in Cooper River Park, Pennsauken, N. J., 6/26 at 8. *All performances are free; call 362-6000 for more information.*

New York Grand Opera Company—Performs Verdi's *La Traviata,* 6/30 at 7:30, with soprano Susan Groeschel. Vincent La Selva, conductor. *Central Park SummerStage (245-8837); free.*

Dance

Evening Stars Onstage!—Performances by Limón Dance Company, 6/23 at 7, and Trinity Irish Dance Company, 6/26 at 7. *World Trade Center Plaza (435-6600); free.*

New York City Ballet—Performs *A Midsummer Night's Dream,* 6/22–6/25 at 8, 6/26 at 2 and 8, and 6/27 at 3. *New York State Theater, Lincoln Center (870-5570); $16–$70.*

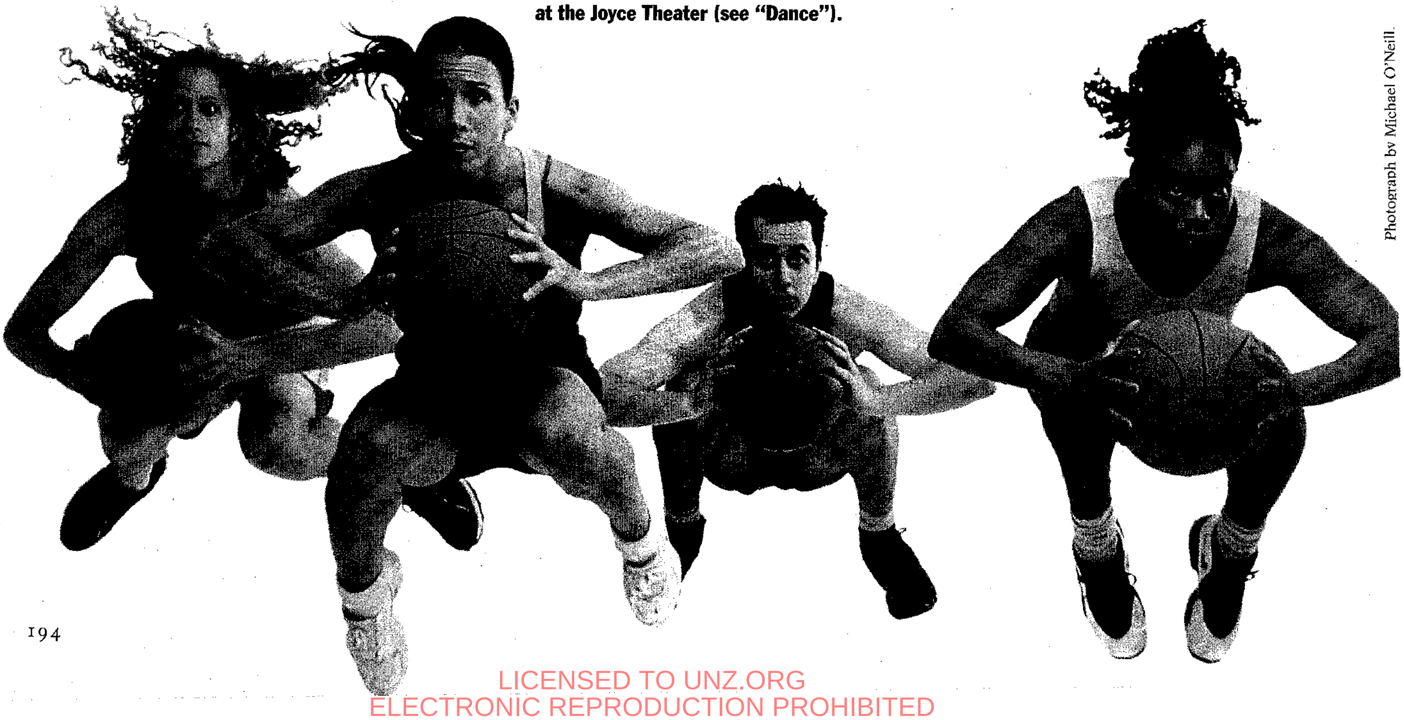
Peter Pucci Plus—Performs *Pucci: Sport,* a program of dances based on basketball, hockey, baseball, frisbee, and other sports, 6/22, 6/24, and 6/25 at 8, 6/23 and 6/26 at 2 and 8, and 6/27 at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

Yoshiko Chuma & The School of Hard Knocks—Perform "The Living Room Project," a community-oriented dance event, with Rocky Bornstein, DD Dorvillier, Bob Eden, and others, 6/26 at 6:30. *La Plaza Cultural Community Garden, Ave. C and 9th St. (674-8194); free.*

Zvi Gotheiner & Dancers—Perform the world premiere of Gotheiner's *Checkpoint* and his *Dust* and *Duets to Brazilian-Indian Music,* with live accompaniment, 6/29–7/2 at 8. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $26.*

Previews Dance Ball

While the drama of the NBA Finals unfolds at Madison Square Garden, Peter Pucci puts his own spin on basketball (and hockey, and boxing, and frisbee, and . . .) with 'Pucci: Sport' from the 22nd to the 27th at the Joyce Theater (see "Dance").



Photograph by Michael O'Neill.

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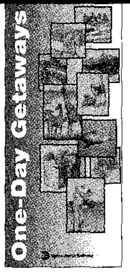

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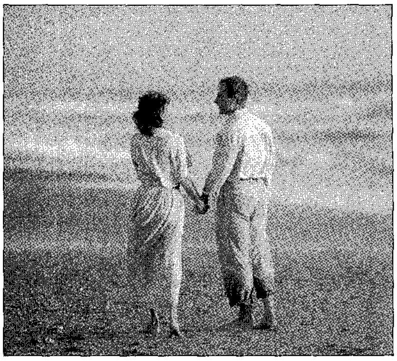

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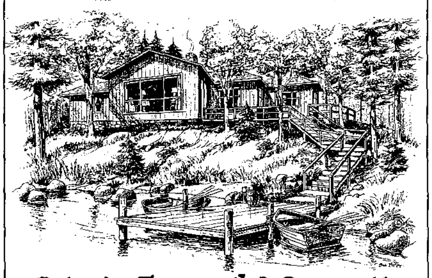

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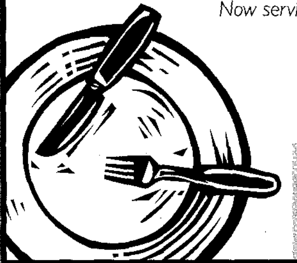

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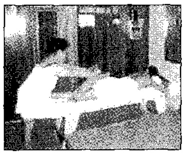

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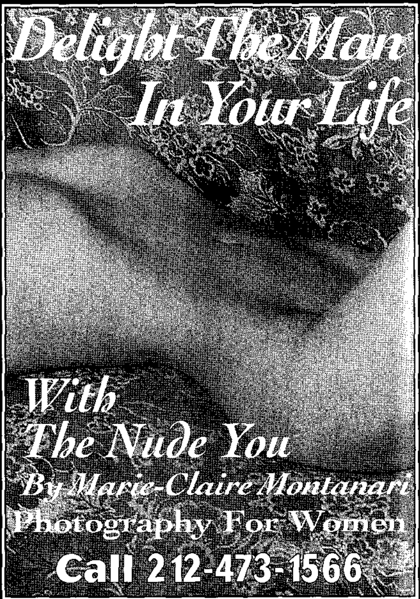

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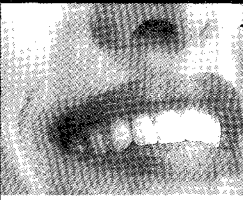

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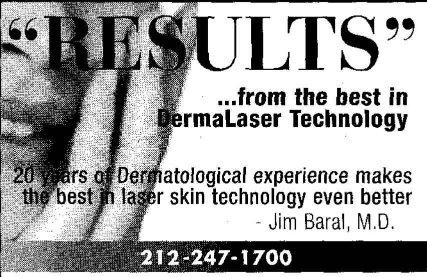

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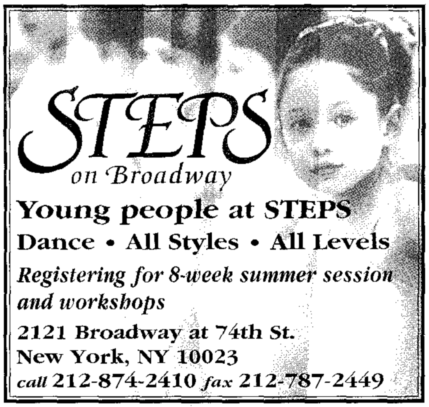

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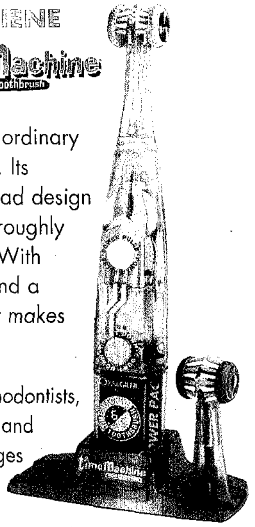

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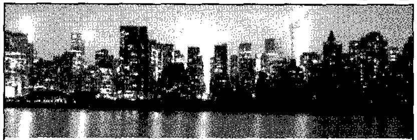

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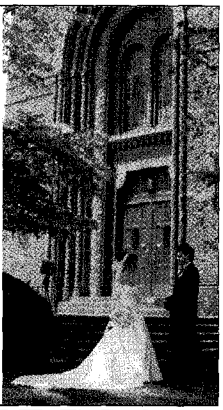

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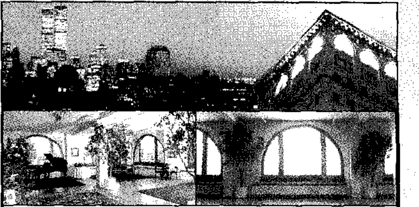

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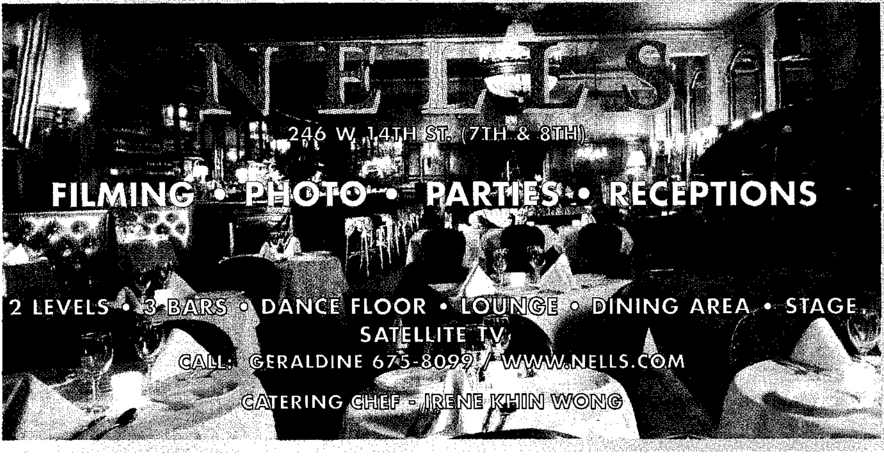

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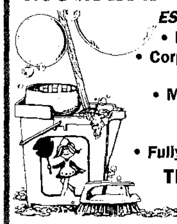

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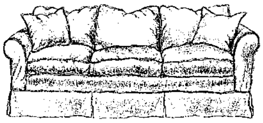

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Very Pretty And Slim—Successful attorney looking for intelligent and fun-loving man between 40-49, to share the outdoors (skiing, hiking, sailing, riding through farm country...) and the indoors (movies, music, Broadway, Lincoln Center music...). If you are kind, want a special relationship with a special person, and you work hard but always stop to smell the flowers, I'd like to meet you. Please send note/photo (will exchange)/phone. 8724✉

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Be The Last Love Of Our Lives—And savour a good life with this undeniably tender, silver-haired, attractive, blue-eyed, Manhattan-residing, single professional man who is 55 years young on a 5'10", fit frame, who relishes embracing a gracious, approachable, beguiling woman (35-50) who will appreciate simple understated style, clever humor from this best friend-to-be. Some facts, fiction, myths and a non-vintage photo welcomed. 8704 ✉

Wonderful Guy—Seeks fabulous woman. Me: tall, handsome (really), 50, very successful, easygoing, divorced, Jewish. You: very pretty, shapely, under 45, optimistic, love to laugh. Photo/note, please. 8793✉☎

Ready For That Last Passionate Love—If you are a 50-something, physically fit, financially independent and fun-loving guy, please respond to this attractive, petite professional woman with a note and photo. All replies will be answered and photos returned. Thank you. 8710 ✉

Truly Beautiful Woman—32, long blond hair, green eyes, shapely figure. Sincere, caring, down-to-earth, warmhearted. Seeks handsome, fit, Jewish, special man to share life with. Photo. 8815 ✉ ☎

Slim, Pretty Woman—Of fire and feeling, seeks to light up blue-chip, educated male's life, 5'8" plus, 60s up, for sizzling affaire de coeur. 8800 ✉ ☎

Traveling, Romantic Male—Youthful, slim, happy, 5'8", 60s. Seeks comparable female. Share travel, togetherness. Note/photo, please. 8740 ✉

Pssssst—This very good-looking 35-year-old, single white male with an athletic build and a great sense of humor, seeks a slim and in-shape, creative and fun, single white female. I'm a very successful ex-Wall Street professional (MBA) turned entrepreneur with residences in Manhattan and CT. I'm down-to-earth, fun, love to travel, and appreciate a woman who likes the finer things in life but believes family comes first. If you have stunning looks, are tired of the Manhattan bar scene, and never thought you'd answer an ad like this, we probably have a lot in common. Hope you take a chance. The worst that can happen is a pleasant phone conversation. 8795 ✉

Pretty CT Socialite Seeks White Knight—(60-75) for fun and future. Wasp (type) preferred. Let's be honest. I am elegant and proper yet sexy and passionate...own a vintage waterfront home and enjoy membership in an exclusive yacht and country club. In return, please be very generous, patient, open-minded, willing and able to afford this wonderful lifestyle. No response without a photo!! 8782 ✉

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Pretty, Charming Teacher—50, Jewish (nonreligious), enjoys travel, movies, good conversation, dining out, etc. Seeks considerate, handsome, stable man, 50-55, 5'8"-6', for love and marriage. Note/phone/photo. 8819 ✉ ☎

Thoughtful, Kind Heart—Attentive physician, Catholic, 37, boyish looks, loves tennis, travel, good hearty laughter, U2, Italian opera and dancing to Cole Porter. I hope to be blessed with a lifelong best friend with elegance and grace, Christian, 23-35, who would love to be treated like a princess and looks forward to life with the same optimism. Note/photo please. 8709✉

Brainy Beauty—Blue-eyed, shapely, slim, gym-fit, Manhattan artist/writer/art professional. Vibrant, irreverent, multilingual adventuress with lush locks and wit, seeks one affectionate, verbal, handsome, trim, sophisticated, fit intellectual, 42-57, who has humor, healthy habits and at least one great long-term relationship. Photo. 8779 ✉ ☎

Don't Answer This Ad—If you've never heard of David Sanborn, Mark Rothko, Annabel Lee, Lina Wertmuller, Arnold presses or hard-eights. Handsome, muscular, artistic, successful businessman, Jewish, 48, 5'9 1/2", 175 lbs, never married, seeks nonsmoking, nonreligious woman, 30 plus, who speaks my language. Photo helpful. 8799 ✉ ☎

Wall Street Analyst—36, Ivy, spends too much time at home watching Discovery Channel. Seeks smart, attractive, fun woman, 20s-30s, to explore the City/maybe more. 8639 ✉

Needle In A Haystack—Very pretty PhD, warmhearted, caring, unerringly faithful, Jewish, slim, fit, 5'5", youthful mid 30s, seeks handsome, fit professional, 30-43, with integrity, depth. Photo/note. 8739 ✉

Rare Opportunity—Beautiful, brainy blond, 36, recently available, slender, 5'6", loving, charming, accomplished in business, well-educated, the ultimate jewel for a CEO, 45-60, with a world-class lifestyle. 8747 ✉ ☎

Sunset In The Hamptons—With you by my side. Extremely successful business owner, 36, seeking truly exceptional woman to share romance by the water and under the stars, for this summer and beyond. You are beautiful, classy, sweet and intelligent, with a passion for living and an appreciation for the finer things in life. I am tall, fit, handsome and Jewish (nonreligious), with a zest for life and a desire to share it with someone truly special. Together, let us explore all that life has to offer - starting with a glorious summer in the Hamptons. Note/photo (will exchange). 8828 ✉

Amber-Haired Equestrian—Sea-green eyes and slim figure - world traveler who enjoys skiing, theater and rock 'n' roll. Looking for a genuinely nice guy, 45 plus, who is financially and emotionally secure, to enjoy life's adventures. Photo/note. 8771 ✉ ☎

One-Eyed, Peg-Legged—Blue-bearded pirate looking for love. Well, actually I'm a single white man, 30, athletic, easy-going, funny, understanding and intelligent. I love, music, movies, playing sports, cooking and exploring the city. I also have a good job (but I'm not rich). Seeking woman for fun and possible long-term relationship. Letter/photo. 8741 ✉ ☎

Beauty And Brains—Voluptuous Italian lady lawyer seeks tall, handsome, fit, successful NY/NJ man, 35-45. 8823✉☎

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Are You The One?—I'm a nice, down-to-earth Jewish guy, late 30s, successful sports writer, seeking my future - any single woman who's caring, nice-looking, 25-36, nonsmoker, enjoys dining, sports, renting movies, walks, talks, and a loving relationship. Photo/note/phone. 8678 ✉☎

Beautiful Jewish Doctor—Seeks smart, successful man, prefer Jewish, late 30s to early youthful 50s, for marriage and possibly children. Must be well-dressed, fit, equally driven, with edge and artistic bent, very social - enjoys tennis, exotic travel and skiing. 8736 ✉ ☎

Handsome, Athletic Executive—35, owns firm, Ivy grad, charming, seeks very attractive and caring woman, 23-32, for relationship. Photo. 8770 ✉

I'm Not Marriage Material—But I happen to love silk velvet. If every relationship I had led to a gossamer wedding, I would've married 33 times, not counting my late great husband of 25 years (may he not turn over in his grave if he sees this ad). But once was enough for this fit-for-life, devil-may-care widow. So, in the inimitable words of Peggy Lee... "then let's keep dancing". Let's trip the light fantastic and be a little racy as we drive to our destiny (a cute little Jag will do). Let's live on a steady diet of Jean Georges and Bobby Short, and try to love all things life has to offer, maybe with the exception of negative people and lentils. If you want all my attention, tickle my funny bone. Send a humorous note, a serious photo - and whatever happens, happens. Married, I can always get. (Who sang that one anyway?) 8716 ✉

Classical Music, Chinese Food—Attractive, sincere LI guy, 52, seeks equally romantic woman, 40s, for keeps. Photo. LI/NYC. 8760 ✉

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Very successful entrepreneur, Jewish, mid 40's, patiently seeks true love, 25-37, lovely relaxed about life, a little bohemian, and wants children. Integrity is a key quality. He is playful, loves music-former songwriter-enjoys golf, film, and spending time in the Caribbean.

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Male Hotel Owner—40s, seeks female to relocate to FL or NJ. 8702 ✉

Upbeat, Pretty, Slim—Widow with many interests seeks accomplished, fit partner (50-60ish) for lasting love story. 8703✉☎

Sensual, Pretty, Japanese—Devoted, seeks generous, warm male, 45-60, in great shape. Photo. 8798 ✉ ☎

Appealing, Instantly Likeable—Goodhearted, slim, pretty Jewish woman. Very young-looking 46. Good taste, pleasant, elegant style. Dry ironic humor, subtle whimsical side. Lives full-textured life. Bright, appreciative, real. Enjoys theater, art, movies, travel, spectator sports. Seeks educated, attractive, financially secure man, 5'8" plus, 44-55. 8811 ✉ ☎

Are We Right...—Pretty, leggy 5'7", slim, sensuous, blond, blue-eyed Jewish female, classy, Ivy-educated Manhattanite, seeks to connect with a 50-plus man for culture, conversation and more. 8805 ✉☎

Special Lady—Attractive, caring, warm, feminine, stylish, youthful, 5'3", 125 lbs, long auburn hair, brown eyes, Jewish (you need not be) - former business owner. Enjoys: fine art (French Impressionism), restaurants, music, movies, Broadway, cooking, Wall Street, travel, shopping, exercise. Seeking an investment banker/MD/CEO type for a loving, lasting relationship (American/European/Middle Eastern/44-66). Note/photo a plus. 8708✉

Dynamic Landscape Architect—Honest, sincere, financially secure, seeks same. Enjoys golf, tennis, flying, boating, travel. Fun, Jewish, 47, nonsmoker. 8797 ✉☎

A Million To One—But wouldn't it be a tragedy if we didn't try? 30-year-old, nice (in public) Jewish boy with a great sense of humor, deep blue eyes, looking for a smart, fun, sexy, happy, honest woman who lights up a room with her beauty and personality. Note/phone/photo. 8789 ✉

Tall, Dark And Handsome—38, bright, successful professional, very down-to-earth and content with the simple things in life, athletic and fit, warm and caring, seeks pretty, bright, athletic and fit professional (212) woman, 20s or early 30s, with a heart of gold, who appreciates the important things in life, for passionate romance. Note/photo/phone. 8755 ✉

Beautiful Black Legal Eagle—Personable, poised, articulate, caring, shapely, mid 30s, African-American, Christian female attorney seeks warm, bright, successful, tall (5'11" plus), fit, down-to-earth African-American male professional, 35-45, who understands that friendship forms the basis of lasting love. This classy lady enjoys dining out, movies, theater, museums, traveling and great conversation. Family-oriented gentleman preferred. Only nonsmokers and non-drug-users need respond. Note/photo/phone. 8756 ✉

Nontraditional Traditionalist Wanted—Looking for a woman who is searching for a stable, warm, honest and serious, lifelong platonic partnership and family. Gay white male, 40, professional, financially stable and sane, seeks female for nontraditional marriage, companionship and family. 8776 ✉

Dark Eyes, Long Legs—Quick wit, warm heart. Very pretty Jewish female, 37, 5'7", spirited, sophisticated, well-toned and well-traveled, seeks dynamic, athletic, culturally literate male counterpart who is ready for marriage and family. 8754 ✉ ☎

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Handsome, Athletic, Successful—Blue-eyed professional, Christian, 34, 6'4", enjoys conversation, cooking, shopping, picnics, museums, movies and dancing. Seeks professional female. 8713 ✉☎

Give Good Hug?—Me too! Let's meet if you're a bright, soft-spoken, fit, very attractive, single white professional female, 36-46, who likes the arts, travel and politics. I'm a successful, worldly, single white professional male, early 50s, who enjoys the same. The woman I seek also is easygoing, unpretentious, caring, vibrant and funny. Recent photo, please. 8679 ✉☎

Devoutly Desire Man—For sharing intellect and warmth, 68 plus, with this attractive, svelte professional lady, country home. NY and MA. 8720✉

Yellow Rose Of Texas—Transplanted to NYC. Jewish female, 54, petite, attractive attorney, looking for professional man to share theater, dinners, museums, and nagging my adult kids. Photo. 8721✉☎

Physically Fit, Athletic Male—34, MA degree, Yankee fan, seeks bright, petite, slim, single white female. 8701 ✉ ☎

Slender, Pretty Woman—Seeks bright, considerate NYC male, 65 plus. 8772 ✉

Charming, Sincere—Jewish social worker, pretty, warm, fit, 5'8", late 30s. Loves outdoors, friendship, NYC, travel, animals, films, the gym, good conversation. Seeks intelligent, single Jewish male professional, 37-49, kind and communicative, for committed relationship. 8794 ✉ ☎

Unique, Divorced Jewish Man—Handsome, athletic, sensual, independent, very intelligent and highly successful entrepreneur, seeks exceptional woman for real intimacy. I'm 50 but look 40 (really), have great energy, sense of humor, emotional and intellectual depth, and varied interests (ideas, arts, business, politics, religion, psychology). I'm a great listener, an introspective extrovert, and am well-traveled inside and out. I seek a Jewish woman (32-47) who is adventurous, highly attractive and with a well-developed inner life. Please, a photo and note telling me what you think about, what you read, and who you are. 8820 ✉ ☎

We Can't Go On Meeting Like This!—Youngish 48, handsome, 6'2", upbeat, fit, successful, Jewish Manhattan male, loves tennis, Seinfeldian wit, seeks to sparkle with attractive, witty, sensuous, classy female. Note/photo. 8778 ✉

All The Female Virtues—Plus a few I invented. Lovely media type, 40s, self-employed, deliciously smart, lively body, grace under fire, great friend. Seeks partner with all the guy virtues. 8804 ✉☎

Thousands Of Asian Singles—In the city and we still haven't met. Are you hiding or am I just unlucky? You can make this 30s, handsome, successful Asian male and his mom happy. Note/photo. 8786 ✉ ☎

Full Of Life—Very attractive, petite, sexy, warm, fun, honest, intelligent white female seeks handsome, successful, fit, easygoing, caring white male, 48-55. Note/photo. 8715 ✉ ☎

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Looking For My Last Blind Date—Single white female, 33, pretty and fit professional who loves to laugh, seeks tall, handsome, single Jewish man with intelligence, wit and zest for life. Photo, please. 8719 ✉ ☎

A Sure Thing—Very attractive white male, 37, with herpes (infrequent), who is romantic, affectionate, adventurous, intelligent, loyal, congenial, seeks very attractive, slender, accomplished female for friendship, possible long-term relationship. Age not important. 8745 ✉☎

Attractive Woman—Intelligent, cultured, self-employed, possesses curiosity and good humor. Seeks kind, stable man, late 50s-60s. 8768 ✉

Extremely Handsome—30, Jewish, nonreligious male, athletic, 5'10", dark hair, green eyes, romantic, adventurous and kind, seeks beautiful, sweet, intelligent, slender woman in her 20s. Note/photo a must. 8742 ✉

Romantic, Handsome CEO—45, 6', seeks lady, 30-47, with beauty, brains and a warm heart. Photo, please. 8738 ✉

Elegant Indian-Catholic Professional—39, looks forward to meeting a warm, caring professional gentleman (35-45) who is well-traveled, comfortable with different cultures, and enjoys the arts (books, theater, opera, ballet). 8791✉☎

Joie De Vivre Woman—Sensuous, attractive, eclectic, Jewish, seeks emotionally/aesthetically evolved male, 55-60s, for loving relationship. 8657✉☎

Tall, Handsome Mensch—Art director, 49, seeks tall, Jewish lady soul mate, 40-50, for life's celebration. Photo. 8761 ✉☎

“When To The Sessions—Of sweet silent thought”. Let's finish what Shakespeare started. Psychologist, rugged looks, tall, *exceptional intellect*, late 50s, fitness of much younger man, divorced, long *marriage, adult kids*. Seeks successful, very bright, very feminine, attractive woman of traditional values, 35 plus. Warmth, nurturing, great wit essentials in both of us. Photo and bio/note, please. Will reciprocate. Prefer (914), (201), (203) or adjacent. 8743 ✉ ☎

Acute Sense Of Humor—*I* have one - I'm a lawyer! I'm also Jewish, 42, 6'1", fit, and looking for that special woman to please and make happy. You are slim, pretty, very intelligent, with a matching sense of humor. 8766 ✉

Double Chai—Jewish female attorney is seeking tall, Jewish, honest, stable, loyal professional man who likes to travel. 8763✉

Almost Indescribable—Fun, smart, sensual, great-looking, slim, curly strawberry blond, single female, navy-blue eyes, lots more smiles than frowns. Offbeat, witty humor, great one-liners. Adores music. Warm, playful, genuine. Enjoys horses, Colorado, building sand-castles, picnics, dancing. Seeks mature, fun, intelligent, handsome 30-43 man. 8806✉☎

Alec Baldwin Look—Handsome, 35, 6', fit Jewish professional. Thoughtful, athletic, family-oriented. Loves tennis, movies, travel. Seeks a pretty, slim, feminine female, 24-35, for fun, passions and future. Photo/note. 8655 ✉ ☎

If You Are A Petite, Slender—Healthy, professional, financially secure, sportif lady under 57, this athletic, highly successful PhD, 5'11", 50s, traveler, would like to hear from you. 8787 ✉ ☎

Beautiful, Slim, Long Legs—Long blond hair, 6', 33, professional, seeks caring professional man for love and marriage. 8672 ✉

English Import—Very attractive blond female, slim, smart, sexy, charming and affectionate, 5'6", late 40s - loves music, movies, travel, the Times, and life in general. Seeks tall, successful, loving man to share and enjoy life, laughter and the pursuit of happiness. 8774 ✉ ☎

As Good As It Gets—Choate alumnus, well-off financially - likes movies, dinners, traveling (smoker), would like to meet a woman, 25-39, with similar neurosis, Stamford, CT area. Photo please. 8667✉☎

One Man And A Baby—Tall, successful model with high IQ seeks healthy and financially supportive man to create a baby. Matrimony not necessary. Photo and good genes required. 8752 ✉

Radiant Personality—Elegant, fashionable, attractive, white, petite brunette, 40. Recently divorced, with one terrific child, financially secure. Looking to meet handsome, semi-tall, fit, educated and successful Prince Charming. I'm well-traveled, successful in business, fun and very outgoing. I love the Berkshires, Hamptons, *exercise, dancing, biking, tennis, theater,* good food and good friends. If you're that special person who's willing to learn, grow and laugh together while enjoying the best life has to offer, contact me. 8821 ✉☎

Good-Looking, Successful—*Romantic* gentleman living in Greenwich, CT, seeks pretty, slim, classy woman (30-45) to share good times and hopefully long-term relationship. Interests: outdoor activities, travel, theater, dining out, quiet times together. Note/photo/phone. 8714 ✉☎

e-mail: tia@cKone.com

Truly Handsome White Male—58, blond, blue eyes, formerly married, successful, former pro athlete, good physique, sense of humor. Seeks 35-50, slender model/dancer type for friendship and romance. Photo/phone. 8664 ✉

Shapely, Sweet Sensation—Warm and loving, seeks a 65-plus, attractive, intelligent and financially secure man to *share a quality life together.* 8757 ✉☎

Ultrafemme Gay White Female—Seeks lovely, sweet and bright “All-Girl” friend/mate. I am 44, svelte, pretty, longish brunette/very blue-eyed, fit healthcare exec, living in NYC. Passion for books, long talks, laughter, tender moments and caring for another. Not into the scene. Photo/note nice. 8717 ✉

Pretty Woman, Teacher—White, sincere, loyal, sense of humor, seeks a good man for the long run, 60 plus. Photo. 8665✉☎

Multidimensional Lady—Vibrant, slim, attractive Jewish professional seeks romantic best friend. I'm stable, upbeat, affectionate. You're a smart, successful, confident, gentle man, 58-66, wanting fun, love, laughs and companionship. 8666 ✉ ☎

Wish You Were Here—I'm 36, pretty, in good shape. professional and can't say goodbye to romance. Enjoy good food, drink, travel, art, Rock n' Roll, & Howard Stern. Who are You. Cute, strong, sincere, creative, non-smoker. Note/photo. 8835 ✉

Looking For A Good Guy—I am a city girl, *very attractive and thin/Who, more* importantly, has a good heart within. *Golf, tennis and skiing I like; movies* and theater as well/Seeking a 45-60-year-old nonsmoking man, generous, kind and really swell. A lover, a partner, best friend, too/If this sounds right, the man could be you. A note and recent photo you should send/You never know how this may end. 8729 ✉ ☎

Self-Employed, Independent—*Clean-*cut, handsome and intellectual physician *with silver-gray hair,* who is sensitive, kind, intelligent, world-traveled and cherishes the theater and literature, but who despises professional sports. But, I am very healthy, physically fit, love adventure, and my hobby is sky-diving. I seek a thoughtful woman, willing and able to have a family and share a wholesome, fulfilling, non-boring life in small-town America. 8817 ✉

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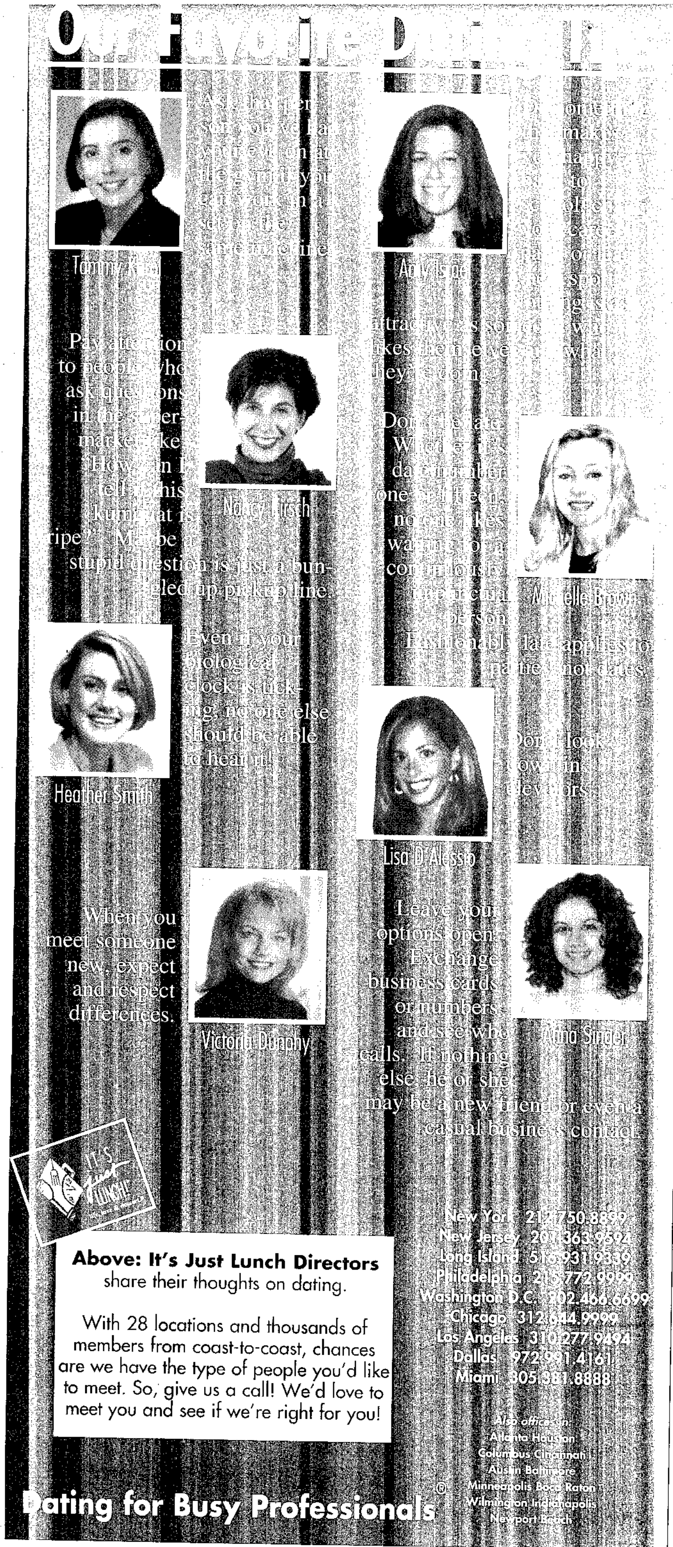

Pay attention to people who ask questions in the super-market like "How can I tell if this kumquat is ripe?" Maybe a stupid question is just a bungled up pickup line.

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Great Legs—Super-pretty, fit professional woman, 47, seeks smart, spunky, easygoing 6'-plus man. 8818 ✉ ☎

Gay White Male—Handsome, 35, established, looking for an extraordinary and beautiful boyfriend, 24-30. Asian-American a plus. Please send photo. Thank you. 8712 ✉

Hope And Desire—Pretty blond psychologist, intellectual and fun-loving, seeks male partner, 53-66, for an amazing afternoon of our lives. 8792 ✉ ☎

Seeking Successful Asian Man, 57-69—For affluent, attractive, easy-to-be-with, talented white female, 59. 8737 ✉ ☎

Can Look At Life—Laugh and take it on the cuff. Successful, slim, pretty, independent, soft, stylish, divorced Jewish female, 45. Beautiful, big dark eyes and a refreshing realness. Known for great one-liners. Prefers anything to winter - will cross-country or build a snowman. Loves sports, baseball games. Adores movies, gadgets, computers, bookstores, Australia, relaxing outdoors, golf, milk chocolate. Good business mind. Flexible and giving. Seeks educated, thoughtful, fit, pleasant-looking, financially stable man, 40-55, 5'9" plus. Humor: important. 8813 ✉ ☎

Sweet, Sensitive—Very pretty, Ivy PhD, 35, 5'3", thin, fit, stylish redhead, loves arts, outdoors, horses and babies. Seeks intelligent, kind, attractive man who is ready for marriage and kid(s). 8767 ✉ ☎

Handsome Executive—52, CT resident, Westchester business, down-to-earth, nonsmoking Jewish gentleman seeks lovely lady, 30-45, to share the future. Enjoy golf, tennis and fine dining. Looking forward to your response. Note, phone and photo, please. 8744 ✉

Brooklyn—Retired professor, 60, tall, slim, affluent, Irish, reads a lot, owns large beach house near subway, visits DC. Seeks retired lady. 8748 ✉

Soulmate Search—Intelligence, loyalty, integrity, sincerity, traits I possess, are primordial attributes to the woman I am looking for. This sophisticated and cultured Manhattanite who loves Lincoln Center, the theater, fine dining and excursions to beautiful places, is 48, 6'1", 195 lbs, once-married, ex-marathoner and a relatively successful entrepreneur. Please be very attractive, slim, 30-40, affectionate, caring, and join this financially secure, handsome, Caribbean-born, trilingual, distinguished-looking man with greying hair, hazel eyes, cafe-au-lait skin, for a fairy tale life of passionate bliss. Note/photo/phone. 8765 ✉ ☎

Investment Banker—Late 30s, former college hockey player, actively enjoy weekdays Manhattan, weekends in the Hamptons, Caribbean, Vail. In search of intelligent, compassionate, athletic, adventurous woman in late 20s, early 30s. Photo requested. 8696 ✉

Southern Charm—Northern sophistication - academic, Ivy PhD. Good talker/listener, curious, unpretentious, sporty, fit. Passionate about ideas and my work. Enjoy arts, friends, outdoors. 56, trim. Seeking woman for intimate relationship. Photo appreciated. 8807 ✉ ☎

Mensch With An Edge—45, 5'9", handsome, gym-fit, creatively romantic, casually refined with NYC/NJ lifestyle. Passions include outdoor activities, fitness, fine wine, jazz, golf, and stimulating conversation. Seeking a slender, sultry siren who shares my passions, has her own to share, and who is emotionally available. Photo and note, please - or e-mail to MnschEdg@aol.com 8725 ✉ ☎

Lithe Brazilian Academic—Fond of yoga, seeks professional man, 34-44, for witty conversation and spirited excursions. Note/photo, please. 8656 ✉

Looking For Partner, Lover, Friend—Tall, thin, extremely fit, attractive woman in 40s, looks 30s due to healthy lifestyle and exercise. Looking for man, 40s-50s, intelligent, passionate, down-to-earth, secure with who you are. Please take a chance and respond. Who knows what might be waiting for us? Photo appreciated. 8803 ✉ ☎

Comedy Drama Of Middle-Aged Love—Scheduled for a long run. Leading lady is 5'2", shapely, (914). Leading man must be able to handle multifaceted role with finesse, intelligence, passion and generosity of soul. 8781 ✉ ☎

Good-Natured, Good-Looking—Do you enjoy the finer things...like good wine or a visit to the Frick? And the simple things...like a picnic overlooking NY harbor? I'm a fit, attractive, blond, blue-eyed, 34-year-old, professional gay man seeking a sensitive, down-to-earth, 21-34-year-old guy. I like to rollerblade, travel, play tennis and work out. I enjoy spending time with my family and friends; and it would be great to have someone else to talk to and laugh with. I'm looking for a long-term relationship. 8751 ✉ ☎ NYCChris@hotmail.com

Thoughtful, Romantic—5'8", slim, fit, 50 and divorced, enjoys city and shore, comfy in jeans or gowns. Seeks thoughtful, classy, optimistic guy. Note and photo, please. 8810 ✉ ☎

Tall, Blond And Very Attractive—Successful professionally, with a wide range of interests. Seeking a man, 48-58, who is also accomplished, intellectual, capable of intimacy and, like me, is passionate about hiking, biking, the arts, music, travel, great restaurants and Italian cooking. Would also like someone who can kick back and relax. Note/photo appreciated - but will also respond to phone messages. 8671 ✉

Good Girls Are Hard To Find—Beautiful, sweet, sexy blond, 29, wholesome and pure on the inside - but you would never know it from the outside. You are extremely successful (MD/JD/MBA type), intelligent, kind, Jewish, 30-37, and want a forever romance with an old-fashioned yet knockout-looking girl. 8796 ✉ ☎

Rocky Mountain Aphrodite—Invites you to plan winter skiing now! Cuddly, passionate, well-educated, well-traveled, very cultured and sportive, single white female looking for nonsmoking soulmate, 45-60, for long-term relationship/sybaritic living. Letter/photo, please. 8726 ✉ ☎

Summer Breeze Makes Me Feel...—Like walking along the ocean, dining al fresco primo di teatro. Attractive, engaging, competent, 46-year-old professional, divorced white female, mother of teenage son, seeks nurturing, handsome, stable, financially secure, nonsmoking professional partner. Note/photo. 8762 ✉

Stunning, Physically Fit—49-year-old widow looking for someone who will make me laugh and tingle. I like fine dining, movies and theater, as well as quiet evenings at home, ordering Chinese and renting a tape. I love the beach and travel, museums and boutiques. Brief note and photo, please. 8788 ✉

Accomplished, Active—Asian lady, under 55, sought by highly successful, athletic PhD, mid 50s, for serious, caring long-term relationship. 8730 ✉ ☎

It's You—On my mind. Kindhearted and genuine, single Jewish female, 35, slim, brunette, 5'4", attractive, professional, and enjoys various activities. Seek a nice-looking, refined, professional, single Jewish male, nonsmoker, 34-43, with an honest and caring personality...for love and forever. Note/photo, please. 8769 ✉

Let's Ride!—Attractive, intelligent Jewish female, 29, seeks (914) or (203), upscale professional with a Harley or BMW, to ride away the summer days. 8759 ✉ ☎

Widowed—White Christian man, well-groomed, cultured gentleman residing on the North Shore - active/successful businessman, Renaissance man. Looking to *share a quality life (fireside chats, etc.)*, travel, dine and dance with an independent, attractive, slim Christian woman with similar interests and background, 45-55 (well-dressed and pays attention to detail). Note/recent photo please! 8727✉☎

Chinese Ex-Model, 30s—Seeks 34-42, tall, attractive, honest, humorous, extremely successful, marriage-minded man. Photo for reply. 8707 ✉

Adventurous Sailor—Handsome surgeon, 40-year-old Wasp with unique, warm, beautiful soul and a passion for work and play, never married - seeks a natural, beautiful, easygoing, fit, intelligent, sexy professional female, 25-36, to share good times and more, friendship/soulmate. Let's go for a sail this summer in Sag Harbor! Note/photo/phone. 8834 ✉

Asian Stunner—30s, big eyes, sweet, creative, classy. You: 38-48, tall, lean, warm CEO type. Photo. 8750 ✉

Your Dream Doll—Italian-Irish, sexy, slender and successful, 39, 5'4", seeks very handsome professional counterpart, 30-49, to enjoy intimacy and life with. Photo a must/phone. 8764 ✉

Uncommon Man—Scientist, cartoonist, PhD, look 38, 5'11", 190, fit, handsome, liberal, playful, successful, deep and devoted. Looking for attractive, loving, intelligent, fun, artistic, non-normal female, 30-40. Photo/note. 8732 ✉ ☎

Lovely Divorcee—48, *long blond hair*, fit, feminine, slim sexy figure, great legs, medium height, intelligent, sweet disposition, good sense of humor, great listener, financially secure, no dependents, world traveler - interests include history, golf, tango. I'd be fantastic at pampering you. *Would like to meet retired businessman/* professional, 60 plus years young, who has time to smell the roses, is accomplished, warm, mischievous and adventurous, non-skeptical about life, world traveler a plus, seeking companionship, pleasure and romance. 8711 ✉

Englishwoman—60, Jewish, nonreligious but culturally connected; widowed, not yet heart-free, avid traveler (work permitting). Loves books, classical music, movies, theater, dogs, *bird watching*. Looking for friendship with talk and sharing. 8735✉☎

Truly Attractive—Bright, warmhearted, fun and laughter-loving, slim, Jewish professional female. Unencumbered. Seeks cute/handsome, sincere professional guy, 40-50, for friendship leading to meaningful romantic relationship. Enjoys beach, music, dancing, film, the arts, lots more. Photo/note, please. 8801 ✉ ☎

Manhattan Entrepreneur—Handsome, affectionate, trim, marriage-minded Jewish man, 5'9", young 54. Enjoys music, dining, gym, scuba, laughs and conversation. Seeks upbeat, intelligent, confident, warm, in-shape Jewish woman (40-52), nonsmoker. Note/photo. 8812 ✉ ☎

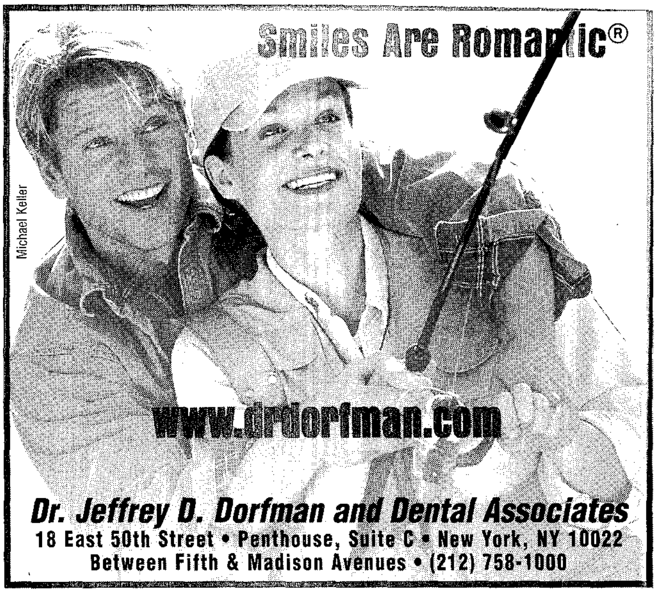
Petite Blond Model—With MBA. Gentle yet self-assured. Grace and beauty, elegance and style. I'm seeking a 42-48-year-old professional who is interested in a committed relationship. A relationship that would consist of mutual love and respect, mutual growth, peace and serenity. Photo and note, please. 8814 ✉☎

Single White Male—Professional, 50, seeks female for relationship. 8784 ✉☎

My Essential Values—Caring, terrific sense of humor, being there for each other. Nonessential - GQ looks and being CEO. Attractive Jewish professional female, nonsmoker, seeks gentleman, 46-54, for committed relationship. Photo/*note, please.* 8731 ✉ ☎

Adventurous Traveler—Male, 40, loves sports, Woody Allen, folk music and coffee shops. Seeks attractive, slightly neurotic woman for relationship. Photo. 8783 ✉☎

Renaissance Woman—Passionate about the arts (especially classical music), sensual, sophisticated, would love to meet man, 50 plus, similar background, whose outstanding qualities are warmth, kindness and enthusiasm for living. I don't *think* you'll be disappointed. Note/photo. 8749✉



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LI Blonde With Green Eyes—Just 41 - looks 35, slim but shapely. Suffolk County - nonsmoker. Seeking 5'10"-plus, handsome, successful, 37-47, chivalrous, mild-manners man to share many interests and to learn, grow and laugh together. Please send photo/note - will exchange. 8822 ✉

Look! Up In The Sky!—Is it married? *Is it gay? No, it's...Singleman!* Mild-mannered recruiter at a metropolitan search firm (35). Handsome! Adorable! Jewish! Muscular! Singleman! Able to leap StairMasters in a Single bound. I can see through lead, but I'm not seeing a bright, articulate, beautiful woman (26ish-30esque). *Wonder Woman, join me in the* quest for truth, justice and brunch on the Upper West Side. A photo (preferably of yourself) would be nice. 8629 ✉ ☎

Successful Media Professional—56-year-old widower, seeks sensitive, caring female, 45-55. Enjoys sports, travel, theater and intimate conversations over good food. Seeks companion and best friend with *possible long-term* relationship. 8674 ✉ ☎

Beautiful, Classy, Green-Eyed Blond—Just arrived from Boca Raton, FL to CT, Jewish. Seeking intelligent, upscale, handsome GQ-type gentleman, 30-40, 5'9" up, polished professional type, financially secure, stable, for marriage, family, children. Recent photo/note a must. 8728 ✉ ☎

Very Good-Looking, Sexy Blond—So I'm told. I'm a Jewish, fit, sensual, sweet, intelligent female, Wall Street professional. My birthday wish for next week (I will be 28) is to meet an amazing guy, 27-35, who is equally good-looking, smart, Jewish, successful, fit and adventurous. Will gladly exchange photos. Wallstwman@aol.com. 8723 ✉

Asian European—Elegant, svelte, chic young woman (25-35) desired for intelligent, profound and exciting romantic *relationship. Late-night fine dining, travel* and sport activity. Please consider a short note and recent photo for proper introduction by young (43), very handsome, slim, well-mannered, virtuous and charming, highly-educated European/NYC professional. 8746 ✉

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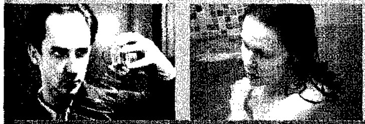

Ocean Avenue – a short film by Shari Rothfarb.

Discussions with filmmakers follow screenings

Photos: π, courtesy of Artisan Entertainment. Ocean Avenue, photo by Nancy Schwartzman

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SANITATION

BLOODBATH AND THE FORTUNE 500

FOURTY PYGS

Above, names of nonexistent (as far as we know) rock groups. Competitors are invited to *invent* one. (You're on your honor here.)

Results of Competition 942, in which you were asked for sequels to existing movies.

Report: Some brilliant revivals from past sequel comps: Also Ran. The Postgraduate. The King and II. Malcolm XI. ET C. The Remark of Zorro, Déjà Vu From the Bridge. Postmodern Times. Das Reboot. Press M (remain on the line) For Murder. And Apres-ski Lift to Death.
Multiplex entries, new to us but duplicated: Shakespeare v. Shakespeare. Saving Corporal Ryan. All the President's Women. E-mail to Three Wives. A Civil Reaction. As Good As It Gets Better. Elizabeth II. ET al. The English Outpatient. The Grandmummy. Afterlife Is Beautiful. You are a consonant source of wonder. Thanks.

First Prizes of two-year subscriptions to *New York* to:

BABE: PIG IN A BLANKET
Patrick J. Hamilton, N.Y.C.
also prize to: Tommy De Leo, Ozone Park, N.Y.; Skip Card, Tacoma, Wash.

MYLANTA WITH ANDRÉ
David Rozenson, Newton, Mass.

ZORRO, THE GRAY BLADE
Susan Harriman, San Francisco, Calif.

Runner-up Prizes of one-year subscriptions to *New York* to:

OLIVER STONE'S JFK JR.
Andrew Koenig, N.Y.C.

LASSIE COME HOME AND THIS TIME WE MEAN IT
Joel H. Goldberg, River Vale, N.J.

THE GODFATHER—GREATEST HITS
Bruce Karp, Hackensack, N.J.

And Honorable Mention to:

SECOND BANANAS
Molly Graizzaro, Dumont, N.J.

DOS BOOT
Steven Scher, Bronx

TORA! TORA! BOOM DE AY!
Jerry Lederman, Marlboro, N.J.

IT'S STILL PRETTY QUIET ON THE WESTERN FRONT
Jeff Brawer, Brookline, Mass.

THE HAPPY HACKER
Robert A. Melter, Southampton, N.Y.

DON'T ASK, DON'T TELL ME THAT YOU LOVE ME, JUNIE MOON
John Felmet, Wintersville, Ohio

MY FRIEND'S BEST WEDDING
N. B. Jaffe, Norfolk, Va.

RASHOMON AND ON
Steve Grabow, Newton Centre, Mass.

CAN CAN RECYCLED
Carol Wolfson, Spring Valley, N.Y.

REVERTIGO
Daniel Wang, N.Y.C.

WILLY WONKA AND THE CHOCOLATE FACTORY (A DIVISION OF ARCHER DANIELS MIDLAND)
Mark McHugh, N.Y.C.
similarly: Mary Cinelli, New Milford, N.J.

YOU'VE GOT MAIL: SECOND NOTICE
Laura Johnson, Knoxville, Tenn.

DUPLICATE BRIDGE OVER THE RIVER KWAI
Barry Rigal, N.Y.C.

MIGHTY JOE'S YOUNG'UNS
Jane S. Gitlin, Roslyn Heights, N.Y.

LAMBADA 2: THE FORGOTTEN DANCE
Alan Porwich, North Brunswick, N.J.

SON OF ABYSS
Virginia Urban, N.Y.C.;
David Moss, Brooklyn

SON OF BEACHES
Mark Paladini, Sherman Oaks, Calif.

LIFE IS BEAUTIFUL: PLEASE RENEW
Running Bear Conti, Summit, N.J.

THE MIGHTY REDUCKS
Jonathan Paul, Garrett Park, Md.;
James Cain, Manchester, N.H.

THE REPRODUCERS
Donald R. Leighton, Jersey City, N.J.

THE SECRET OF MY SUCCESSOR
Julian Lim, N.Y.C.

MOMMY DEADEST
Larry Snyder, New York, N.Y.

THROW POPPA FROM THE TRAIN, TOO
Robbie Kendall, N.Y.C.

IRMA LA DEUCE
Gil Mendonsa, San Francisco, Calif.

REAR WINDOWS 95
Heidi B. Lipton, N.Y.C.

MARY POPPINS'S REVENGE
Patrick Robinson, N.Y.C.

THE LATE, LATE SHOW
John Paul Dobbs, Florence, Ala.

SLUNG BLADE
Paula Doherty, Tiverton, R.I.

THE EAGLE HAS COME TO A COMPLETE STOP AND THE CAPTAIN HAS TURNED OFF THE SEAT-BELT SIGN
Chris Doyle, Burke, Va.

REPAPERED MOON
Dede Persson, Mundelein, Ill.

THE GRAPES OF WRATH: DEUXIÈME CRU
Mary Lee Fox Roe, Mount Kisco, N.Y.

LET'S REMAKE LOVE
Mark S. Greenberg, Bronx

SILENCE OF THE LAMB STEW
Carl Edge, Clarksburg, W.Va.

TO STUFF AND MOUNT A MOCKINGBIRD
Bob Kopac, Poughkeepsie, N.Y.

LOOK WHO WON'T SHUT THE HELL UP
Malcolm Fleschner, Arlington, Va.

SECOND WIND IN THE WILLOWS
Jon Kenneth Wiles, New Orleans, La.

THE DIRTY BAKER'S DOZEN
Teresa Heines, Niskayuna, N.Y.

VIVA ZAPATA—YADA, YADA, YADA
James A. Fawcett, Los Angeles, Calif.

THE ENGLISH DOCTOR-PATIENT RELATIONSHIP
Judy Huang, N.Y.C.

GUESS WHO'S COMING TO MAKE DINNER
Elaine Stallworth, Willow Grove, Pa.

TRUE GRITS
Ellen Burr, Truro, Mass.

WELCOME BACK LITTLE SHEBA
Albert Komishane, Elizabeth, N.J.

LA CAGE AUX FOLLOW
Nicholas Lume, Maspeth, N.Y.

WEST SIDE SECOND STORY
David Felmet, Dayton, Ohio

THE KING AND I . . . ET CETERA, ET CETERA, ET CETERA
Saul Kahan, Los Angeles, Calif.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 945, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by July 2. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the August 2 issue.

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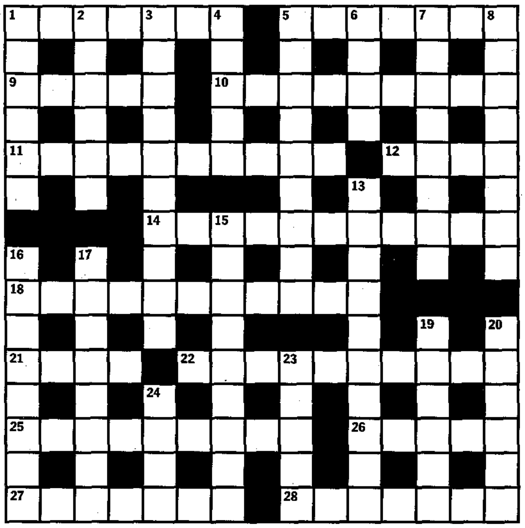
The 'Guardian' Crossword

ACROSS

1 Neurosis brought on by a mineral, unknown (double dose). (7)
5 See 10.
9 Author of French parents. (5)
10,5 23 24's livid hangers-on. (3,6,2,5)
11 Confine old stone relic in pieces. (10)
12 See 17.
14 Property man set out to get time on campsite? (6,5)
18 PC stockist. (11)
21 Food cooked by 14 before drink with fellow. (4)
22 Caesar's ten ways to make soap. (10)
25 Negotiating aged family messenger, aged solvers duck. (6-3)
26 French commune doesn't hold fort in American game. (5)
27 Fence where one's sat eating food. (7)
28 Two presents well out of contention. (7)



DOWN

1 See 2.
2,1 23 24's murine, masculine. (2,4,3,3)
3 23 24's PM's 15? No, the reverse. (4,2,4)
4 Author positively describing a shirt. (5)
5 One fight nearly finished, another over, about food items. (9)
6 Animal's sex option. (4)
7 A European heading North guided in dismay. (8)
8 Not be sure whether to rest in high temperature collecting energy. (8)
13 23 24's Queen tracks bird about. (7,3)
15 Team may be hotter, in *this*. (3,6)
16 Time to ring agents over service. (8)
17,12 23 24's a bit unwell first, then dead after time. (8,4)
19 Two cards pruned rose. (6)
20 Ascetic being caught out. (6)
23 A German scientist lost some beer. (5)
24 Summon one who pretended to have quelled his fighting. (4)

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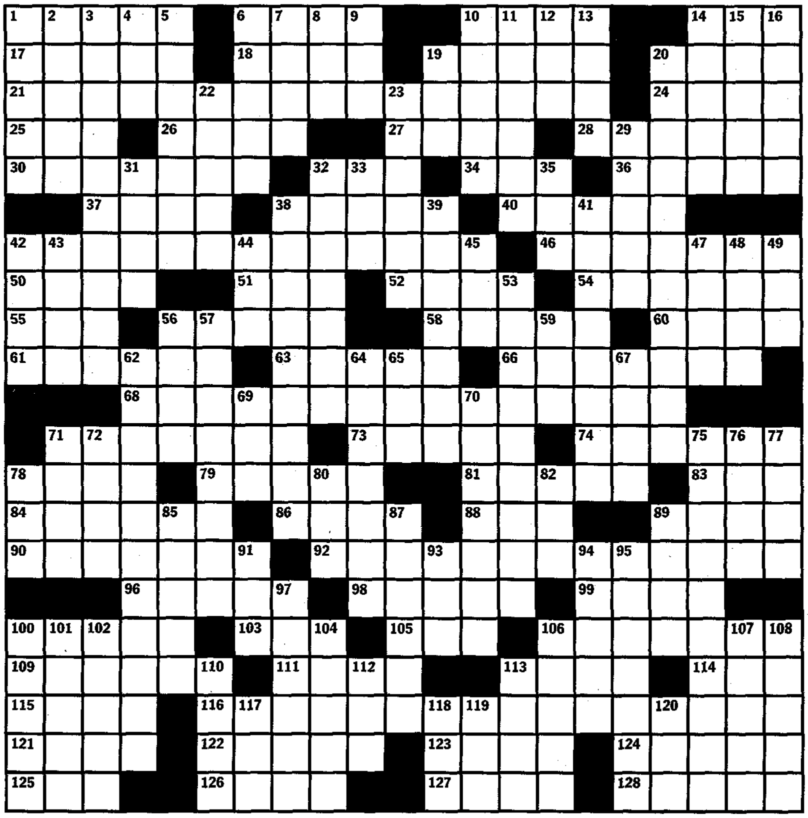
'Wedding Daze': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 —— da Gama, Portuguese explorer
6 Doorman's call
10 Color near turquoise
14 P.D. member
17 Bay window
18 Like most cupcakes
19 Customary
20 Bear Bryant's team, for short
21 Wedding-vow phrase?
24 Former shahdom
25 Gun the motor
26 Two of these make an African fly
27 Golda of Israel
28 Elongated, as a geometric figure
30 Author of mournful odes
32 Watch chain
34 Indefinitely high degree
36 Immigration Island
37 "Arrivederci ——"
38 Directorate
40 His mark was a Z
42 Anthony's wedding announcement?
46 Actors do it
50 Oslo saint
51 Pub potation
52 Mellows, as wine
54 More sizeable
55 Not wide: abbr.
56 King with the golden touch
58 Rancho lasso
60 Enrages
61 "—— in his time plays many parts": Shak.
63 Fate, in Buddhism
66 Wrote musical symbols
68 The bride of Frankenstein?
71 Ichabod Crane's love
73 Vinegary
74 College in "The Group"
78 Ancient provincial Persian
79 Work of fiction
81 Tool for boring holes
83 Inventor Whitney
84 1999 French Open winner
86 In the matter of
88 Sold out, on B'way
89 Leave out
90 Says yes
92 Bombardment with rice?
96 Smells to high heaven
98 Rises on hind legs
99 William Baldwin's brother
100 Unsophisticated
103 Sweet potato
105 —— de France
106 Lockups
109 Wearing apparel
111 Tattle
113 State C.E.O.'s
114 Mauna ——
115 British Airways abbr., once
116 Gratis provisions for the minister?
121 Model Macpherson
122 Places for braces
123 Very much
124 Serfs' acquaintances
125 Cagey
126 Jacob's twelve
127 Spielberg shark film
128 Corroded

DOWN

1 Your: Fr.
2 Disney's "Little Mermaid"
3 Sterling items
4 Animation frame
5 Of the past
6 Dalai Lama's land
7 "Hamlet" has five
8 Crossed out, in a way
9 Wedding reply
10 In —— (whirling)
11 Crystalline mineral
12 Failed Nasser merger: abbr.
13 Lowest female voice
14 Seasonal song
15 Gulf Arab
16 Hunger feelings
19 Employ
20 What the bride's father pays?
22 English-class homework
23 Neighbor of Tuscany
29 Yogi of the Yankees
31 Tiger Woods's game
32 Knew in advance
33 Regatta need
35 One-legged jump
38 Site of "The Charge of the Light Brigade"
39 Bring down a peg
41 Kinsman
42 Words to Nanette
43 Pizzazz
44 Daft
45 One of the Tweedles
47 Grimm villain
48 Bulrush, e.g.
49 Bride's new title
53 Poet Carl, and family
56 Bryn ——
57 Without end
59 What tugboats do
62 The wedding ceremony?
64 Property broker
65 Half MMMCC
67 Opposite of anear
69 First numero
70 Deletion
71 Barrels
72 Rehan and Huxtable
75 Certain punctuation marks
76 Dismounted
77 "Puttin' on the ——"
78 Goat's greeting
80 Computer key
82 Make a little —— long way
85 Curl the lip
87 "The Iceman Cometh" dramatist
89 Pamplona cheers
91 "Wild blue yonder"
93 Airline to Tokyo
94 Caterpillar, for one
95 Bump from a burn
97 Lining fabric
100 Local theaters, in Variety
101 Coral island
102 Europe's "boot"
104 Track tournaments
106 Cities with harbors
107 Quintet plus quartet
108 Impertinent
110 Small salamanders
112 ——-di-dah
113 Get taller
117 Car of the '20s
118 —— Mahal
119 Between pie and mode
120 Terre Haute coll.



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Solutions to last week's puzzles appear on page 192.

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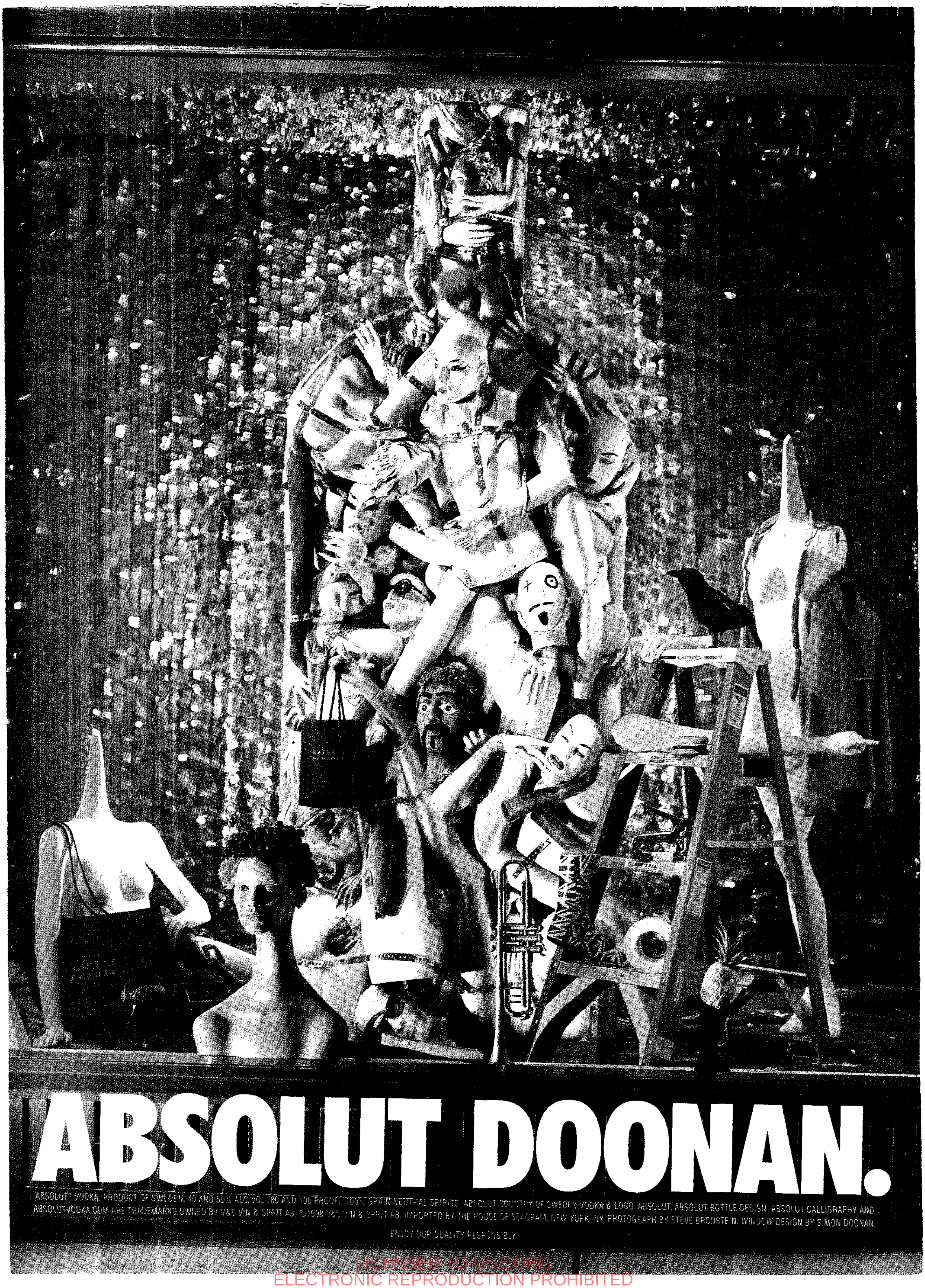

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